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SOUND CHOICE

NO. 15, SUMMER 1990

THE MUSIC NETWORKING MAGAZINE

\$3.00

G G Allin: The Filthiest Man in Rock



Psychic TV—and thee beat goes on . . .



World Music Guide

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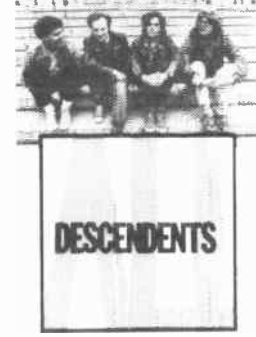
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SOUND CHOICE

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Three definitive Acid Beat, post-modern, grateful dead, industrial, techno hippie, disco rave band wants to alter minds.

Clockwise from upper left: Fred Giannelli, Dan Black, Matthew Best, Paula P-Orridge, Genesis P-Orridge, and (opening act) Glen Meadmore.



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G G ALLIN, the world's most disgusting rock 'n' roller, explains why defecating on audiences is a positive social statement. Plus, read the government's psychological analysis of GG, obtained through the Freedom of Information Act. Is Allin in prison for his art, his lifestyle, or a crime he says he didn't do?



IAN MACKAYE

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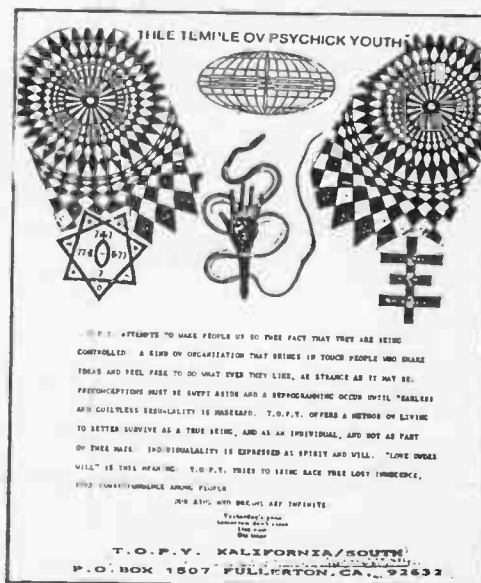
Dischord Records co-owner/ Fugazi guitarist is still just a punk at heart. Positive punk, that is.

**PLUS
EXTRA
SPECIAL
FEATURES:**

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TEMPLE OV PSYCHIC YOUTH

Sex/Magick/Rituals may or may not work, says TOPY U.S. coordinator Tom Head-banger. But, he says, you probably won't go blind if you give it a try.



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Plus Hundreds of Record, Tape, and CD Reviews: Avant-garde, 59; Electronic, 63; Folk/Country, 67; Jazz and Blues, 70; Other, 73; Regional, 75; Rock, 77

Sound Choice Magazine is a network effort. We have an open ear to innovative proposals. But remember, there are thousands of you out there, only a handful at Sound Choice headquarters. If you don't hear back from us on something and you've got a deadline, call us back! Be persistent! Subscription information is on page 7. Current issues are \$3 ppd, \$4 ppd outside of U.S. Advertising rates are available upon request. Office Staff: David Ciaffardini, Head Dude; Bob Hewitt, Associate Head Dude. Special thanks to Bill Hubby, Natalie Strange, Venus, Darrell Jonsson, Jeff SanMarchi, Mike McFadden, Lorretta Wiese, Ron Sakolsky, Ace Backwards, Bob Muschitz, Eileen Sterling, and many others.

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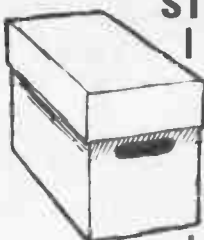
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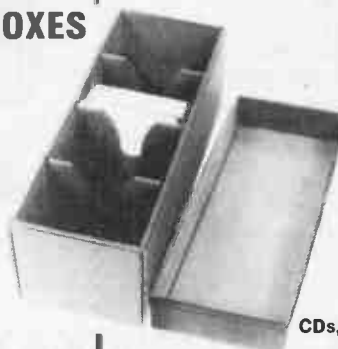
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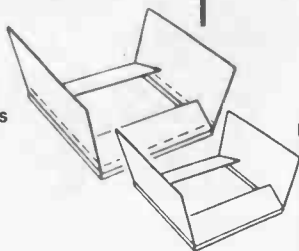
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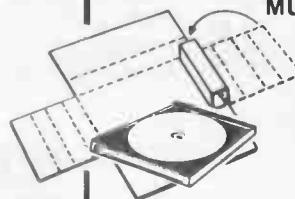
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Aioi, Tadashi: *Kira Kira: Zawa Zawa*, C
Tadashi Aioi C/O Chieki Watanabe 2-7-5 Gotokuji Setagaya-Ku Tokyo Japan
15 Excellent tunes, soft 'n tender to full-bore rock all with jazz sensibilities. Tasty guitarist. Japanese lyrics but Tadashi's soulful voice gives them meaning.

Alcorn Quartet: *Strange New World*, C
Jim Alcorn, 12030 Sharpcrest, Houston, Texas 77072. (713) 530-7934.
Pedal steel guitar, flute, bass, drums, original music influenced by free jazz, world music, 20th century classical tonalities.

Blatant Pop Fodder: *Disturb* C
7806 S. Kilpatrick, Chicago, IL 60652.
A curious selection of ambient noise, electronic, experimental, and industrial music.

Brave New Tribe: ... for those who see EP
Gregory L. Young c/o Booming Bass Records, 330 Avenida Del La Vista, Indianalantic, FL 32903.
(407) 723-2271.

Burnett, Matthew: *Little Plastic Box #4*, C
Matthew Burnett, 74 Spencer #3, San Francisco, CA 94103.

Buxinrut: *The Criminal Elephant* C
Buxinrut c/o Ken Glandon, Rd. 1, Box 49, Frederica, DE 19946, ph. 302-335-4297
"Strange little tunes to 'Bob' up and down to. Mucho testosterone."

Diesel Cats: *History Club Minutes* C
Cat Tracks Studio, 521 44th Street, Oakland, CA 94609.

Clark, Dave; Walter Drake: *The Mesmerization of Walter* C
2805 E. 16th Ave. #5, Denver, CO 80206.
Features textual - multi-rhythmic sound washes that evolve and can bring you to a hypnagogic state. Some very evocative distortions.

Diitto: *Texas Electric LP*, C
P.O. Box 49124, Austin, TX 78765, USA
"Moody, quirky, strange, and unique electronic torie poems--a 'hole 'nother thang"

Ellis, Leonard: *Starlight Sonata* C
Leonard Ellis Productions, P.O. Box 66002, Los Angeles, CA 90066, USA
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Ellis, Leonard: *Circle of Dreams* C
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Faulhaber, Richard: *Black Birds Basking*, C
10085 Adriana Avenue, Cupertino, CA 95014.
A bird's eye view of "Silicon Valley"/ Santa Clara County / San Francisco bay area south.

Fetus Productions: *Intensive Care Unit, 2LP + 7"*, CD
Q.D.K. Records, Thomas Hartlage, Ackermannstrasse 9, 2000 Hamburg 76, West Germany.

Fireworks Jazz: *Implosion* CS, CD
Fireworks Music Records, 400 S. Green St., #310, Chicago, IL 60607, ph. 312-666-HORN.
New Age music featuring Keith Hooper--acclaimed classical oboe soloist--and some of Chicago's finest jazz and pop musicians.

Fleeing Villagers: *Run From Themselves*, C
Collision Cassettes, 811 West 8th Street, Wilmington, DE 19801.

Harkey, Sue Ann: *The Ancient Past and the Ancient Future are Both Seconds Away* C, LP
CNLF, P.O. Box 2026, Madison Square Station, New York, NY 10159.

Hester, David: *Dark City*, C, LP, CD
P.O. Box 4264, San Francisco, CA 94101.

Illinois Red & the Sagebrush Aliens: *Teacup* C
C/O Christopher Cassels, 511 Highland Ave., Middletown, CT 06457.

Laurel, Charles: *Crossing the River* C
Specific Ocean Music, 948 15th Ave., Redwood City, CA 94063.

Left Hand of the Nursery Man: *Astronaut Hair* C
Wow Cool, P.O. Box 847, Schenectady, NY 12301.

Les Miserables Brass Band: *Manic Traditions* C, CD
Northeastern Pop Arts, P.O. Box 3589, Saxonville, MA 01701-0605.

Levine, Trevor: *Another Man's War* C
65 Campbell Ave., Woodcliff Lake, NJ 07675.

Mahoots: *Resurrection Lily*, C, CD
The Mahoots, C/O Ramon Music, P.O. Box 1005, Lawrence, KS 66044.

Malok: *Green Omega* C
Malok, Box 41, Waukau, WI 54980. (414) 685-2703.
Left/Right brain interphasics as close to extreme SN-BN breakup or some such shit.

The Matteson Blues: *True Blue* C
The Matteson Blues, 4145 Lexwin Ave., Winston-Salem, N.C. 27107

Miller Brothers: *One Step Ahead* C
P.O. Box 122, San Clemente, CA 92672.

Bill Popp and the Tapes: *Popp This*, C, CD
Bill Popp, 22-18 121st., College Point, NY 11356. (718) 359-4110.
Alternative Popp.

Psychic Fair: *Late for the Last Supper*, C
Psychic Fair, c/o Bill Henry, 1454 SW 19th Ave., Fort Lauderdale, FL 33312.

Radio Void: *Radio Void Issue #9*. C
Radio Void, P.O. Box 5983, Providence, RI 02903.

Ricketts: *Orange Demo* C
Ricketts, P.O. Box 256, Streetsville, Ontario, Canada L5M 2B8.

Shirim Klezmer Orchestra: "...of angels and horseradish" C, CD
Northeastern Pop Arts, P.O. Box 3589, Saxonville, MA 01701-0605

Stig: *Ducks*, C
Phil Sheddson, 40049 Fremont Blvd. #706, Fremont CA 94538.

Stolen Government Binder Clip: *In Heavy Syrup*, C
Megalomania, P.O. Box 683, Laurel, MD 20725.

Strange Nursery: *Zen Lifeguard 3*, C
Beam 103, 155 Liberty Street, Toronto, Ontario, M6K 3C3, CANADA

Three Men Pissing in the Rain: *Moody*, C
Claus Korn Alte, Burgstr. 1, D-8830 Treuchtlingen, West Germany.
Fantastic Precision tunes from a real band. 5-song C-20.

Vague Atmosphere: *Electric Poetry*, C
Blue Cube Music, 129 West Warren, South Bend, IN 46637
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Various Artists: *Durangatwangs*, C
Spider House Music, P.O. Box 172, Durango, CO 81302. (303) 247-3707.
Collection of songs by musicians in Durango, Colorado. Jazz, Rock, Country, other-

Various Artists: *Put Down Your Pencil*, C
Hallwalks Contemporary Arts Center, 700 Main Street, Buffalo, NY 14202. (716) 854-5828.
A compilation of work by home tapers using appropriated educational materials and/or simulated appropriations.

Various Artists: *Cologne Dropouts*, C
S.H.M. Tapes C/O Guido Erlen Auguststr. 31, 5000 Köln 60 West Germany.
Full spectrum of styles from Cologne artists / bands. Excellent stiff, killer recording quality.

Various Artists: *Sample This Andy Warhol*, C
Baby Faze Records & Tapes / Steppingstone, P.O. Box 4264, San Francisco, CA 94101.

Various Artists: *Electro-Acoustic Music From Finland* LP
RRRRecords, 151 Paige Street, Lowell, MA 01852

Woolson, Raymond S.: *Shudder to think*, EP
Raymond Scott Woolson, P.O. Box 1158, Lockport, NY 14095
7 Record containing two noise improvs.

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Artists/labels: To include your latest releases on the next Quarterly Listing see the Review Request Form in Sound Choice Magazine (pg. 6) or call 805-646-6814.

Sound Choice Review Request Form

To obtain a free, published review of your material, please fill out this form, or copy, and submit with item to be reviewed. One form per item. Thanks.

Our intention is to review as much material as possible, however, we cannot and do not guarantee that all items submitted will be reviewed. See information below about guaranteed "new release" listings available elsewhere in this magazine. We do not return submitted items.

Only submit material that is in its completed form and

available to the general public. No "demos."

To confirm that Sound Choice received your item, you may include a stamped, self-addressed envelope, or postcard with this form. We will return it upon arrival. Also, when a review is completed and slated for publication, we will notify you by mail -- at our expense -- before publication date.

Please complete the following:

Date: _____

Creator (band, musician, author) _____ Title of item: _____

Contact name, address where readers may obtain more information or obtain item: _____

Phone number--important--in case Sound Choice staff has any questions: _____

Type of item being submitted (please circle one): 1. Record (7", 10" or 12" ?) 2. Cassette 3. Compact Disc (3" or 5"?) 4. DAT 5. Video Tape 6. Book 7. Periodical 8. Other (please describe) _____

In the case of an audio recording, which formats is it available in? (Circle all that apply) Record;

Cassette; CD; DAT; other: _____

What genre does the recording most closely relate? (Circle one only): Avant-garde; Bluegrass; Blues; Classical; Country; Jazz; Electronic; Ethnic; Experimental; Folk; Industrial; Neo-Classical; New Age; Regional; Rock; Spoken-Word; Other _____

For recordings, what is the total playing time? _____. Books and periodicals, how many pages? _____

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Brief (10 words max.) description of item: _____

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If you want this item listed (guaranteed) in the next Audio Evolution Network Quarterly Release List of new independent releases (See page 5 for example), please send this form in with \$10 for one issue listing or \$20 for listing in two consecutive issues. (Two issue max.) Your brief description of the item (10 words maximum) will be included with your listing upon request for an additional fee of \$5 per issue.

Sound Choice subscribers may take a 25% discount on the entire listing fee. Subscription orders may be made simultaneously. Your listing will begin with the next available issue of Sound Choice.

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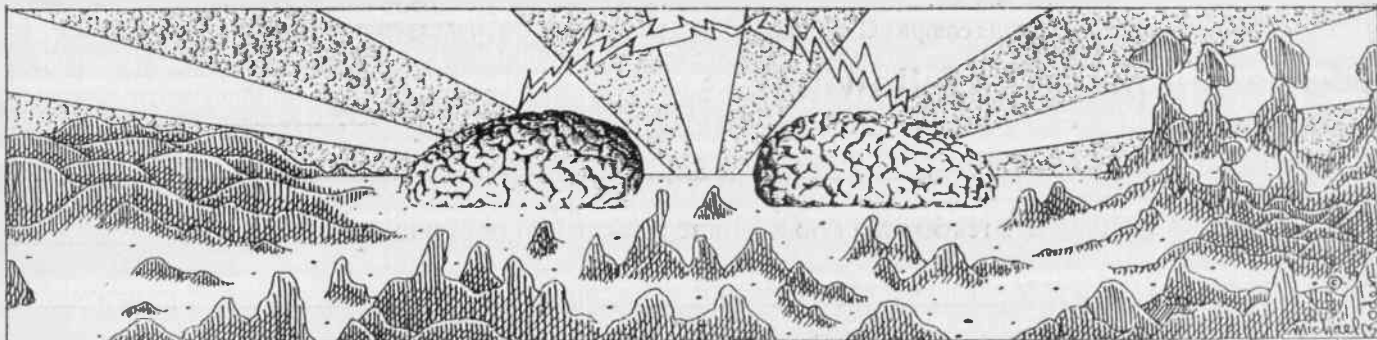
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BACK ISSUES

SOUND CHOICE

Understand The History Of
Audio Evolution!

- ☐ **No. 2** Interviews with: Chet Baker, Les Blank Mykel Board. Features on: Tibetan Music, Belize travelog, Logos Foundation, Belgium, Burundi, Frank Kogan, Broken Flag, Cable TV/Radio. 100s of reviews.
- ☐ **No. 3** Cassette Culture and History Issue, including essays by William Levy, Willem De Ridder, Robin James and A Produce. Plus features on Wanda Coleman, Bret Hart, James Hill, Dar Es Salaam. Much more!
- ☐ **No. 4** "Memories of the Jazz Age" by Eugene Chadbourne is the literary highlight of this issue. Also included is a complete Pirate Radio Manual! Plus features on Black House, Tom Furgas, mail art. Much more!
- ☐ **No. 5** With this issue SC was the first magazine in the U.S. to report on the Jello Biafra/ Alternative Tentacles censorship bust. Plus interviews with Lydia Lunch, Martin Bisi, David Thomas, Paul Lemos. More!
- ☐ **No. 6** Features on Bayaka Pygmies, Mozart and the Occult, WOMAD festival, lengthy Chris Cutler int., Iceland, and Crass in their own words. Radical cover, 100s of reviews and lots, lots more!
- ☐ **No. 7** Major interview with Eugene Chadbourne with more than 50 action photos! Plus the first nation-wide article on Daniel Johnston, and an early cuter-than-cute Beat Happening Interview. Way more!
- ☐ **No. 8** Major features on Audio Theatre, plus Culturcide, Annea Lockwood's River Archive, Jack Wright essay, interviews with Nicholas Collins and Debbie Jaffe. + Shane Williams' rock/dope fiend confession.
- ☐ **No. 9** Phil Ochs remembered, Audio Answer Man, Radio Art, and a fascinating account of the Altamont Concert disaster from a front row witness. Plus the Daniel Johnston review that echoed 'round the world.
- ☐ **No. 10** John Trubee on cassette culture, Bix Larda on Industrial Noise, Alex McFee on the problem of volume, Peters and Jensen on Broadcasting. Plus features on Dan Floretti, and LSD celebration in SF.
- ☐ **No. 11** Super limited supply! Find out what goes on in the mind of SST Records founder Greg Ginn. This interview is awesome! Andrew White on Jazz is Dead. Mind-blasting Mary Fleener cover. A Masterpiece!
- ☐ **No. 12** This issue has made the bulletin boards of record companies around the world with the uproarious, insightful, "HowTo Succeed in the Record Business" by The Fatman, withdrawals by Daniel Johnston.
- ☐ **No. 13** World Music Directory, WOMAD report, Robert Anton Wilson on Brain Machines, Mark Kramer/Shimmy Disc Interview, GG Allin arrest, Audio Answerman on four track, Hundreds of Reviews, more!
- ☐ **No. 14** Russian Jazz, Leo Feigin of Leo Records; Andrew White offers Distribution Tips; Buzzcocks Interview. Pirate Radio Activist Dewayne Readus, WFMU-FM legal problems, Distribution and Payola News

Check off the issues you want!

OP MAGAZINE

The original music-networking
magazine.

- ☐ **No. I** Articles on Charles Ives, Gregory Isaacs, Indiana scene, and extremely interesting reviews of 1982 independent vinyl. Plus index for earlier issues. Tabloid style.
- ☐ **No. O** Articles on Pauline Oliveros, David Ocker, Orthotonics, On U Sound, Olivia Records, Ohio scene, Necros, writing by Fred Frith on an Italian music collective, Peter Garland on Oaxaca and Oceanla. More.
- ☐ **No. V** Articles on Eddie "Cleanhead" Vinson, Virgin Prunes, Dave Van Ronk, George Van Eps, Velvet Monkeys, David Van Tieghem, and Glen Velez. 100s of reviews and much more! 92 pages. Boss cover.
- ☐ **No. Z** The final issue. Featuring long interview with John Zorn and Zev in his own words. Plus features on Zager & Evans, Richard Zvonar, and the music of Zaire Zimbabwe, and Zurich. Much more. 108 pgs.

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LETTERS

Naked Like You Said

David:

...Although I liked the record, I had my cynical doubts upon first reading your Tragic Mulatto review. But let me tell you, I saw them live last week and you were so right--I've never before seen someone jerk-off with a trombone, naked, while getting down to such insane rockin' music. A good segment of the crowd were naked, the singer letting us rinse our hair with the spit from the valve in her trombone. Eventually, the cops came.

Oh, and a friend of mine and I came up with the idea for compiling a collection of bands and performers each doing a Jandek song. I'll even ask Daniel Johnston to cover a Jandek song! I'll keep you posted. WFMU benefits have been doing well, last night at CBGB's (w/Bongwater, Beme Seed, Mofungo, Das Damen, Fish and Roses, and Jandek lip synch air guitar contest) sold out.

I hope all is well in your life. Bye-Bye.
Andy Waltzer, Livingston, NJ

Clear the Bar For Talent Scouts

Sound Choice:

Just started reading new issue No. 14. Super...Jam packed...inspiring and as always, informative.

Yeah New Music Distribution has been F..kin me over since day one with money they never pay.

Former MCA exec. Irving Azoff was the hungry talent (?) scout who came to Miami (as many places) in search of alternative bands that hit the spot. His reaction to my band "Scraping Teeth" performance was: "...You guys sure know how to clear out a bar!" He is very interested in signing several of our local bands though...

Best till next,
Dimthingshine, Thingsflux Music, 2829 Miramar Pkway,
Miramar, FL 33023

Sordid Past Revealed

Dear Editor:

I was shocked to see Miriam Linna's 'zine Bad Seed reviewed without mention of her sordid past. I quote from Lester Bangs' article "The White Noise Supremacists":

"I opened up a copy of a Florida punk fanzine called New Order and read an article by Miriam Linna of the Cramps, Nervus Rex, and now Zantees: 'I love The Ramones (because) this is the celebration of everything



American--everything teenaged and wonderful and white... You could say the 'white' jumping out of that sentence was just like Ornette Coleman declaring This Is Our Music, except that the same issue featured a full-page shot of Miriam and one of her little friends posing proudly with their leathers and shades and a pistol in front of the headquarters of the United White People's Party, under a sign bearing three flags: 'God' (cross), 'Country' (stars and stripes), 'Race' (swastika)."

It's ten years now since that article, so I acknowledge that Linna could have abandoned that line of hate. If so, I retract my observation, although some mention of her conversion should be made. If not--mention should definitely be made of her racist tendencies. I will not knowingly give money to racists--I don't give a shit how good their 'zines are.

Sincerely,
Andrew Williams

Laziness and Greed

Dear Mr. Ciaffardini

In response to your items about distribution (SC No. 14, page 9) and Leo Feigin's [illegible word] statement that he has no distribution in the U.S. A., let us tell you that we have distributed Leo Records for almost 10 years. If we don't, why have we been paying him 1000's of dollars for his product. As for his (and others') problems with N.M.D.S., they asked for it. Their laziness and greed just caught up with them. Enclosed are examples of what we do. Doubt us? Ask any label we deal with!

Cheers,
Bob Rusch, President, NorthCountry Records, Distributors, The Cadence Building, Redwood, NY 13679, USA

(Editor's Note: The following is an excerpt from a flyer enclosed with the above letter. It is a flyer that was sent to record labels that work with North Country Distributors. I think it illuminates some of the problems independent record companies are having with distribution no matter who they deal with or where they live. And although the message is self-serving for North Country Distributors, it offers some ways to address the distribution problems. We are glad Sound Choice's efforts to discuss the problems of indie distribution have brought so much serious response from readers. Please let us know about your experiences and knowledge.)

Dear Cooperating Label,

Things are beginning to change in small ways in the United States and some of this is due, in part, to the ever growing number of labels who have decided that less is more and are dealing only with distributors who deal in a forthright honest way; distributors who maintain your catalogue inventory and pay you without hassle, fully, and on time. The end result often is you ship less records to the USA but you get paid for more record sales.

As a result of adapting this standard a number of labels now find they use us exclusively in the U.S.A. and after a period adjustment we have found that sales have begun to grow markedly. Over 15 years we have continued to grow at an overall rate of about 60% each year and we now distribute and stock about 700 different labels.

The United States has a limited but real market for Creative Improvised Music. We urge you not to deal

with distributors who do not keep their word and in general refuse to consistently deal in an honest and forthright manner. We in turn do not deal with a number of stores who expect us to inventory their stores on speculations or consignment.

We estimate we turn away 5 or 6 million dollars in "business" a year but it's the kind of business that could put us out of business. We are not, nor do we wish to be, in the credit and collection business, and we do not give payoffs and bribes in order to get jazz buyers to deal with us. Our track record for 15 years has been simple, do what we say we'll do and pay our debts before we pay ourselves.

North Country Distributors

Lisa Suckdog Serenade

Sound Choice:

In a Lisa Suckdog kitchen, there is no clay mate. Even though she is a magical person with a magical voice, she is very self-critical and generally too analytical for those of genuinely anal snack deli taste. Not-yet-gentrified, large-breasted Lisa is throwing the earth off its orbit--and the coit must be made whether or not to destroy her.

Just as harrowing is the fact that liposuctioned fat from Suckdog's formerly frumpy figure now adorns the inside of a lava lamp in Napa. You are now fidgeting, obviously anxious for the text to move on; but please, let's not leave the filling of shells up to somebody else. Unidentifiable principles are guiding her.

Note of caution: persons with any serious history of hepatitis or other liver disorders should not take lysergic acid amides. Dizziness, twitching and possible nausea after 30 minutes will be followed by numbness of the entire body. Every night, she says she is growing further from her ideal self. Right around the corner at this very moment she is laughing at the bar. We read in *Lisa You Ugly Stuck-Up Buck Toothed Moron*, how as a child she was shut up and "stifled" in a hot bath. Rejoice, Dear: Blessed the shimmering pitch which has generously bestowed your only remaining uniqueness. I love you Lisa. All though your flesh and mouth have made me: I love all that falls from your body.

Three separate, distinct and secret instruments are used on a regular basis by Lisa Suckdog and her closest friends for mangling hypnotized onlookers withal. I am very happy whenever she is home. Nilly Willy, she has a very big forehead and relatively short toes. Give me your rusty Christmas Tree, doll. Pulleys are very sexual devices. Lisa saves young people from finding out the hard way. Excruciatingly exciting was the moment I first kissed her on the lips.

Tom and Lisa are crawling around in the dark, the latter visible by her white cotton. In Lisa's room, 11-year-old Billy has bathed and fallen asleep in a black velour overcoat on the couch, holding a pillow over his face. During the years that I lived with Lisa, one of my greatest pleasures was feasting upon the luscious bounty of solitude when she would go away in a manger.

For further information, send s.a.s.e. or i.r.c. to: Plecid Foundation, Box 1399, San Francisco, CA 94101-1399, USA

(Editor's note: We are happy to see that singer/performer Lisa Suckdog seems to be hitting new high's of public attention and acceptance (for a woman that pisses on stage and pimps oral sex for 25 cents a shot.)

In addition to the tribute printed above, last December she was mentioned in *The New Yorker* in the punchline of a joke about buying records for Christmas gifts.)

Interconnective Matrix

"Expression, to a great extent, is a matter of terms...and terms are anyone's." --Charles Ives

Hello Dave C:

Finally got the ten spotter so you can script me down for the next 4 choice cut slabs of Sound Choice! Choosy Mothers choose you, so Y kNot I? I wanna stay on line til the much spoken of "world beat" music gets plundered by the mega sound corporations, sold as faddistic twaddle, and finally turns to just another music of the "beaten world"! Indigenous culture slowly turning to extrapolated commodity is always a fecund show to watch!

The mag seems like a fine interconnective node matrix for those that live on tappage! The many who breathe sonic chromium as an oxide of daily ritual! Dabblers who closed the "market" to seek out vibrational No-vana and martyrs in the quest(ion) for noisy liberation! Carriers of the (A) tonal scissors that can slice the linear threads that bind us to the gravity slums of time and stale thought!

The "big chord" of life is growing quite dissonant indeed!

Thanx for the last package...and waiting for the next! equally Untempered,

Dr. Pazcal Uni, Institute of Musical Indecency, 617 N. Upland, Metairie, LA 70003

Ignorant about Anarchy

Sound Choice:

The review of *Anarchy: A Journal of Desire Armed* in issue #14 of *Sound Choice* was truly stupid. It gives your readers a false conception of the magazine *Anarchy*, and shows a real ignorance of what anarchy (and fascism, for that matter) is.

What Lev doesn't tolerate is ideology, because ideology, however it is disguised, demands that individuals sacrifice themselves to one [or] another form of internalized authority. Lev's intolerance is one of his best weapons against totalitarianism in any form, because it is the intolerance of the free-spirited rebellion against every form of authority. To try to equate it even metaphorically, to Hitler or any form of fascism is absurd and is the liberal trick of trying to suppress individual freedom and promote massification by equating the former with the worst forms of authoritarianism and the latter with freedom -- echoes of Orwell's 1984.

Since Lev does do most the shitwork and foot the bill for *Anarchy* (which has yet to break even on an issue), why shouldn't he clearly express his views. It is the "gentle" totalitarianism of liberalism which demands the suppression of any expression that refuses the mediocrity of toleration and the authority of lowest-common-denominator unity. In upholding this "gentle" totalitarianism and misrepresenting *Anarchy*, the magazine which probably best portrays the questions and perspectives which create contemporary anarchic thought (though no single magazine can portray all anarchic perspectives), you do your readers a disservice.

Feral Faun, C/O 1369 Haight St., S. F., CA 94117.



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GU

Perhaps the greatest aspect of 20th century music is the democratic accessibility to both production and the means of production (i.e. technological advances and the subsequent bloom of alternative schools of thought). While history has seen vast numbers of people listening to a handful of artists, the potential exists through many media for unlimited numbers of artists to contact each other and those who are willing to listen. Generations Unlimited uses whatever older means necessary (radio, cassettes, LP's) to advance and promote music that is highly individualized, self-expressive and abstract. The accessibility of new forms should create and advance those who are willing to create and advance new forms (unlimited generations).

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Let's Get Radio Active!

We believe that it is possible to inject the radio airwaves with new vitality. We believe that AM and FM radio is not being used to its best potential. With the help of radio activists throughout the United States, we propose to inject the U.S. airwaves with a dose of cutting edge evolution that can serve as a model for radio adventurers of years to come.

Our intention is to have sympathetic "audio evolution agents" installed in positions at the nations' non-commercial radio stations. To this end we are making available a contact list of non-commercial radio stations throughout the country that we have determined to be likely candidates for successful infiltration and vitalization. Readers who want to take part in this cause are to identify radio stations in their area that they will make a concerted effort to get involved with, either as active listeners and program information gatherers, or as on air DJs, music directors, public affairs broadcasters, or whatever other positions will allow them to share their knowledge and concern for the revitalization of the airwaves.

The idea that a concerted effort by "audio evolution agents" could literally revitalize and redirect the nation's noncommercial airwaves into a more positive, public interest direction is extremely ambitious but is not far-fetched. Nearly all non-commercial radio stations depend on volunteers and are always in need of volunteer help in many forms, from sweeping floors to filing records. However, most radio stations need much more. They need knowledge, inspiration, and skills. This is where you can help.

In some cases the task of infiltration is easy, in others, webs of selfish bureaucracy and red tape must be leaped over before concrete on-air results will be achieved. Above all else, this project will take time and effort, but it will be time and effort well spent. Our nation's radio stations are vital sources of information exchange. Unfortunately, much of its positive, evolutionary potential has been strangled. It is time for change.

We will utilize the nation-wide contacts and database capabilities of Sound Choice Magazine and Audio Evolution Network to help readers get actively involved with radio stations.

From experience, we know that there are very few obstacles that a patient, dedicated person cannot overcome in their quest to positively influence the programming of a particular non-commercial radio station.

The first thing potential radio activists must do is identify and target a particular station with which they can tune into and/or visit on a regular basis. From that point you start collecting information. What kinds of programming do they offer? Is it a college station or a community station? Inquiries can be made, either in person or by phone, to find out how the station is organized. Who are the

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decision makers? What are the prerequisites to getting on the air? These and subsequent questions should be diligently pursued, not by a single person, but by the audio evolution network as a whole.

With your help such information can be compiled and amended to the radio station data listings below, and made available to all Sound Choice readers.

For instance, if a particular station

has a great avant-garde or ethnic radio program on once a week, we want to make that information known to the entire network. If another station is wasting most of its precious air-time on top 20 music that can be heard all across the dial, we want to make the network aware of that too.

Send a letter or a postcard to Sound Choice giving us any vital information that we can share with other audio networkers.

We want to reinforce the good programming, and offer positive criticism and alternatives in situations where need for improvement is obvious. We have that power. Stations have the legal obligation to take into account the concerns and interests of potential listeners. That's part of their responsibility as set forth in their broadcast license. But it takes a concerted hands-on effort at the station itself to affect change.

Sound Choice North American Radio Station Database

Several sources will sell you a list of the names, addresses and phone numbers of radio stations. Most are sold with the idea that they will be used by musicians and record companies trying to get their records played on the air. We are sure that many people will use the list below for exactly that reason. We are happy about that. However, we hope that some people will use the information in a potentially more important, more lasting way: to get actively involved with radio stations in a hands-on capacity, to encourage more enlightened, evolved ways of utilizing the broadcast day.

Some of these people, we hope, can develop evolutionary radio programs--not necessarily "music" programs--that can serve as models for other programmers who want to stir up the stagnant airwaves and need some inspiration, moral support, and specific ideas to help them break through the muck on the surface.

We welcome and encourage your specific questions. We can discuss particular program ideas--both music and "talk" oriented programs--and help you tap into resources and contacts to help you get on the air and help the airwave evolve in a positive, public interest oriented manner.

You can call us at Sound Choice headquarters-- 805-646-6814 --and we can discuss strategies for making sure you get involved on YOUR airwaves.

We will bring you more articles on this topic in the future.

The airwaves are supposed to be EVERYONE's. You really do have the power to make the airwaves a more beneficial and exciting part of our culture. It is now time to exercise that power!

Stations are listed in zip code order to help you locate a station in your area.

Adhesive mailing labels with these addresses are available. See Sound Choice Classified Ads under RADIO.

WAMH 89.3 FM/POB 1815, Station 2, Amherst, MA 01002 413-542-2224
 WMUA 91.3 FM/Univ. of Massachusetts, 102 Campus Center, Amherst, MA 01003 413-545-2876
 WCCH FM/Holyoke Community College, 303 Homestead Ave., Holyoke, MA 01040 413-538-7000
 WSKB 89.5 FM/Westfield State College, Western Ave., Westfield, MA 01056 413-568-3311
 WOZQ 91.9 FM/Central Services, Smith Coll., Northampton, MA 01063 413-584-7011
 WMHC 91.5 FM/Mt. Holyoke College, S. Hadley, MA 01075 413-538-2044
 WTCC FM/Springfield Tech. Comm. Col., One Armory Square, Springfield, MA 01101 413-736-2781
 WAIC FM/American International College, 170 Wilbraham Rd., Springfield, MA 01109 413-736-6255
 WJWJ FM/North Adams State College, Campus Center, N. Adams State, North Adams, MA 01247 413-663-9136
 WCFM FM/Williams College, POB 2662 Williams College, Williamstown, MA 01267 413-597-2197
 WGAJ FM/Deerfield Academy, POB 248, Deerfield, MA 01342 413-773-8412
 WXPL 91.3 FM/Fitchburg State College, 160 Pearl St., Fitchburg, MA 01420 508-345-0276
 WVUA FM/Univ. of Alabama, POB 870152, Tuscaloosa, AL 0152 205-348-6082
 WICN FM/WICN Inc., POB 241, Worcester, MA 01601 617-752-7517
 WICW 90.5 FM/Chatham St., Worcester, MA 01609 508-752-0700
 WCUW FM/910 Main St., Worcester, MA 01610 617-753-1012
 WCHC 88.1 FM/College of the Holy Cross, POB G, Worcester, MA 01610 508-793-2471
 WJUL 91.5 FM/1 University Ave., Lowell, MA 01854 508-452-9073
 WMWM FM/Salem State Col./Ed Valenzuela, 352 Lafayette St., Salem, MA 01970 617-745-9401
 WJTB / 68 Commercial Wharf, Boston, MA 02110
 WRBB 104.9 FM/360 Huntington Ave., Boston, MA 02115 617-437-4338
 WERS FM/Emerson College, 126 Beacon St., Boston, MA 02116 617-578-8823
 WHRB FM 95.3/45 Quincy St., Cambridge, MA 02138 617-495-4818
 WMBR FM/Technology Broadcasting Corp., 13 Ames St., Cambridge, MA 02140 617-253-4000
 WMBR FM 88.1/3 Ames St., Cambridge, MA 02142 617-253-4000
 WMFO FM 91.5/POB 65, Medford, MA 02153 617-625-0800
 WBRS FM/Brandeis University, Waltham, MA 02154 617-647-2147
 WZBC FM 90.3/Boston College, McElroy 107, Chestnut Hill, MA 02167 617-552-3511
 WMLN FM/Curry College, 1071 Blue Hill Ave., Milton, MA 02186 617-333-0500
 WBCN 104 FM/1265 Boylston St., Boston, MA 02215 617-266-1111
 WTBU 640 AM/cable/610 Beacon St., Boston, MA 02215 617-353-6400
 WBRS 100 FM/Brandeis University, 415 South Street, Waltham, MA 02254-9110 617-736-4782
 WOMR FM/Lower Cape Communications, POB 975, Provincetown, MA 02657 617-487-2619
 WKKL FM/Cape Cod Community College, Rt. 132, Cape Cod Com. College, West Barnstable, MA 02668 617-362-2131
 WRIU FM/Univ. of Rhode Island, Rm 362, R.I. Mem. Union, Kingston, RI 02914 401-789-4949
 WJMF 89 FM/POB 6, Smithfield, RI 02917 401-232-6044
 WDOM FM/Providence College, Providence, RI 02918

401-865-3801
 WNEC FM/New England College, Danforth Library, NEC, Henniker, NH 03242 603-428-7722
 WPCR 91.7 FM/Plymouth State College, Plymouth, NH 03264 603-536-5000 ext. 2242
 WKHN 91.3 FM/Keene State College, Keene, NH 03431 603-352-1909, ext. 387
 WFRP 93.3 FM/Franklin Pierce College, Rindge, NH 03461 603-899-5111, ext. 224
 WUNH 91.3 FM/University of New Hampshire, Memorial Union, Durham, NH 03824 603-862-2541
 WBOR 91.1 FM/Dan Courtois, Moulton Union/Bowdoin Coll., Brunswick, ME 04011 207-725-3210
 WMPG 90.9 FM/96 Falmouth, Portland, ME 04102 207-780-5415
 WRBC FM/Bates College, Lewiston, ME 04240 207-784-9340
 WMEB 91.9 FM/Univ. of Maine, 106 E. Annex, Orono, ME 04469 207-581-2336
 WERU FM/Salt Pond Comm. Broadcasting, The Henhouse, Blue Hill Falls, ME 04615 207-374-2313
 WUPJ 90.1 FM/POB 64, Normal Hall, Presque Isle, ME 04769 207-764-0311 ext. 309
 WRUV 90.1 FM/Billing Student Center, UVM, Burlington, VT 05405 802-656-0793
 WGDH FM/Goddard College, Plainfield, VT 05667 802-454-7762
 WNCN 96.7 FM/POB 551, Montpelier, VT 05602 802-223-2396
 WJSC FM/Vermont State College, JSX Box A-37, Johnson, VT 05656 802-635-2314
 WIUV FM/Castleton State College, Campus Center, Castleton, VT 05735 802-388-6323
 WRMC 91.7 FM/Middlebury College, Drawer 29, Middlebury, VT 05753 802-388-6323
 WPCS FM/Connecticut State College, 1615 Stanley St., New Britain, CT 06050 203-223-6767
 WRTC FM/Trinity College, Hartford, CT 06106 203-527-0447
 WUWH 91.3 FM/Univ. of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117 203-243-4703
 WHUS FM 91.7/Box U-8R, 2110 Hillside Rd., Storrs, CT 06269-3008 203-486-4007 3,200 WATTS
 WCNJ FM/POB 1333, New London, CT 06320 203-444-1849
 WESU FM/POB 2300 Wesleyan St., Middletown, CT 06457 203-347-0050
 WNHU FM/Univ. of New Haven, 300 Orange Ave., West Haven, CT 06516 203-934-9296
 WYBC/POB WYBC Yale Station, New Haven, CT 06520 203-432-4116
 WPKN 89.5 FM/244 University Ave., Bridgeport, CT 06601 203-576-4895
 WFMU FM 91.1/Upsala College, 345 Prospect St., East Orange, NJ 07019 201-266-7901
 WCPH 91.9 FM/POB S-1461, Castle Point St., Hoboken, NJ 07030 201-795-4887
 WMSC 101.5 FM/Rm 110, Student Annex, MSU, Upper Montclair, NJ 07043 201-893-7466
 WSOU FM/Seaton Hall University, 400 S. Orange Ave., South Orange, NJ 07079 201-762-8950
 WKNJ 90.3 FM/Kean College, Morris Ave., Union, NJ 07083 201-527-2336
 WSP/POB 443, Ho-Ho-Kus, NJ 07423
 WRPR 90.3 FM/505 Ramapo Valley Rd., Mahwa, NJ 07430
 WFDU FM/Fairleigh Dickinson Univ., 795 Cedar Lane, Teaneck, NJ 07666 201-692-2806
 WHTG 106.3 FM/1129 Hope Rd., Ashbury Park, NJ 07712 201-493-2000
 WMCCX/Monmouth College Center, West Long Branch, NJ 07764
 WMNJ FM/Drew University, Madison, NJ 07940 201-

377-4466
WJSV 90.5 FM/50 Early St., Morristown, NJ 07960 201-292-2168
WDBK FM/Camden County College, POB 200, Blackwood, NJ 08012 609-227-8070
WGLS FM/Glassboro State College, Glassboro, NJ 08028 609-863-7336
WLFR FM/Stockton State College, Pomona, NJ 08240 609-652-1776
WPRB 103.3 FM/POB 342, Princeton, NJ 08540 609-921-9287
WTSR 91.3 FM/Brower Student Center, Trenton State College, Trenton, NJ 08625 609-771-2420
WRRF FM/Rider College, 2083 Lawrenceville Rd., Lawrenceville, NJ 08648 609-896-5211
WRSU 88.7 FM/126 College Ave., New Brunswick, NJ 08903 201-932-7800
WNYU FM/New York University, 566 LaGuardia Pl., 9th Fl., New York, NY 10012 212-598-3036
WBAI FM/Pacific Foundation, 505 8th Ave., 9th Floor, New York, NY 10018 212-279-0707
WKCR FM 89.9/Columbia Univ., 208 Ferris Booth Hall, New York, NY 10027 212-280-5223
WSIA FM 88.9/115 Ocean Terrace, Staten Island, NY 10301 718-448-WSIA
WFUV FM/Fordham University, Bronx, NY 10458 212-365-8050
WRPW AM 63/861 Bedford Rd., Pleasantville, NY 10570 914-993-3703
WARY FM/Westchester Community College, 75 Grasslands Rd., Valhalla, NY 10595 914-285-6752
WNWK FM 105.9/477 82nd St., Brooklyn, NY 11209 718-745-2537
WHPC FM/Nassau Community College, Garden City, NY 11530 516-22-7438
WBAU FM/POB 365, Garden City, NY 11530 516-747-4757
WCWP FM/CW Post College/Long Island U., C.W. Post Center, Brookville, NY 11548 516-299-2626
WNYT 550 AM/POB 83, Greenvale, NY 11548 516-626-3780
WRHU FM/Hofstra University, 1000 Fulton Ave., Hempstead, NY 11550 516-560-5667
WKWZ 88.5 FM/Southwoods Road, Syosset, NY 11791 516-921-8850
WUSB 90.1 FM/SUNY at Stony Brook, Union Rm 260, Stony Brook, NY 11794 516-632-6500
WRPI FM 91.5/1 WRPI Plaza, Troy, NY 12180-3590 518-266-6248
WTSC 91.1 FM/Clarkson Univ., Hamlin/Powers Dormitory Cmplx, Potsdam, NY 12208 315-265-7180
WRUC 89.7 FM/Union College, Schenectady, NY 12308 518-370-6154
CHEZ 106.1 FM/126 York St., Ottawa, Ont. K1N 5T5, CANADA 613-563-1919
WVKR FM 91.3/Vassar College, POB 166, Poughkeepsie, NY 12602 914-473-5866
WPLT 93.9 FM/110 Angell College Center, Office of Campus Life, SUNY, Plattsburgh, NY 12901 518-564-2727
WITC FM/POB F Cazenovia College, Cazenovia, NY 13035 315-655-9446
WCSQ FM/Central Square Cent Sch Dist, Paul V. Moore High School, Central Square, NY 13036 315-668-6993
WSUC 90.5 FM/Brockway Hall, Cortland, NY 13045 607-753-4818
WAER 88.3 FM/215 University Place, Syracuse, NY 13244 315-443-4021
WHCL 88.7 FM/Hamilton College, Clinton, NY 13323 315-859-4200
WRCU FM/Cogate Univ., Hamilton, NY 13346 315-824-1212
WPNR 90.7 FM/Utica College, Utica, NY 13502 315-792-3069
WONY 90.9 FM/Alumni Hall, SUCCO, Oneonta, NY 13820 607-431-2712
WHRW FM 90.5/State Univ. of New York, SUNY-Binghamton, Binghamton, NY 13901 607-777-2139
WCVR 88.9 FM/SUNY College at Fredonia, 109 Gregory Hall, Fredonia, NY 14063 716-673-3420
WBOF 88.7 FM/3435 Main St., Buffalo, NY 14214 716-831-2555
WBNY FM/Buffalo State College, 1300 Elmwood Ave., Union 220, Buffalo, NY 14222 716-878-3080
WBSU 89 FM/SUNY Brockport, Seymour College Un-

ion, Brockport, NY 14420 716-395-2500
WGSU FM/State University College, Geneseo, NY 14454 716-245-5586
WEOS FM 89.7/Hobart/Wm. Smith Col., Colleges of the Seneca, Geneva, NY 14456 315-789-8970
WBER FM 90.5/2596 Baird Rd., Penfield, NY 14526 716-381-4353
WITR 89.7 FM/Program Director, POB 9969, Rochester, 2505316

2505316
WVIA 89.9 FM/The Public Broadcasting Center, Pittston, PA 18640 717-655-2808
WRKC 88.5 FM/King's College, Wilkes-Barre, PA 18711 717-826-5821
WCLH FM/Wilkes College, Wilkes-Barre, PA 18766 717-825-7663
WRDV 91.9 FM/POB 2012, Warminster, PA 18974 215-674-8002

WRFT 540 AM/Meetinghouse Rd., Ambler, PA 19002 215-283-1278
WSRN/Music Director, Swarthmore College, Swarthmore, PA 19081 215-328-8340
WKVU 640 AM cable/POB 105, Tolentin Hall, Villanova, PA 19085 215-645-7200
WKDU 91.7 FM/Drexel University, 3210 Chestnut Street, Philadelphia, PA 19104 215-895-2580
WXPN FM/Univ. of Pennsylvania, 3905 Spruce St., Philadelphia, PA 19104 215-287-5401
WZZE 97.3 FM/Glen Mills Schools, Concordville, PA 19331 215-459-8100
WXAC 91.3 FM/Albright College, 13th & Exeter Sts., Reading, PA 19612 215-921-7557
WXDR 91.3 FM/Perkins Student Center, Univ. of Delaware, Newark, DE 19711 302-451-2703
WSMD FM/St. Mary's College of Maryland, St. Mary's City, MD 20686 301-862-0200
WMUC 88.1 FM/POB 99, College Park, MD 20742 301-454-2743
WROC 650 AM/51 Mannakee St., Rockville, MD 20850 301-279-5379
WACC FM/Ann Arundel Community College, 101 College Parkway, Arnold, MD 21021 301-647-2575
WCVT FM/Towson State Univ., Media Center, TSU, Towson, MD 21204 301-321-2898
WJHU/34th & Charles Sts., Baltimore, MD 21218 301-338-9548
WFFM FM/Frostburg State College, Dept of Speech, FSC, Frostburg, MD 21532 301-689-4145

WMTB 89.9 FM/Mount St. Mary's College, Emmitsburg, MD 21727 301-447-6122
WTJU FM/Univ. of Virginia, 711 Newcomb Station, Charlottesville, VA 22901 804-924-0885
WDCE FM/University of Richmond, POB 85, Univ. of Richmond, Richmond, VA 23173 804-288-2024
WCWM 90.7 FM/College of William and Mary, Williamsburg, VA 23185 804-229-2600
WUVT FM/VA Polytechnic Inst., 352 Squires Center, Blacksburg, VA 24061 703-951-1642
WLUR 91.5 FM/Washington and Lee Univ., Lexington, VA 24450 703-463-8443
WMUL 88.1 FM/400 Hal Greer Blvd., Huntington, WV 25755 304-696-2295
WVBC FM/Bethany College, Bethany, WV 26032 304-829-7716
WWVU FM/West Virginia Univ., Mountlair, W Virginia Univ., Morgantown, WV 26506 304-293-3329
WSOE/POB 6000, Elon College, NC 27244 919-584-9763
WQSF 90.9 FM/POB 17714, Guilford College, Greensboro, NC 27410 919-294-3820
WQFS FM/Guilford College, POB 17714, Greensboro, NC 27410 919-294-3820
WUAG 103.1 FM/Taylor Bldg, UNC-G, Greensboro, NC 27412 919-334-5450
WXYC/Station manager, POB 51, Carolina Union, Chapel Hill, NC 27514 919-962-7768
WKNC 88.1 FM/POB 8607, NCSU, Raleigh, NC 27695 919-737-2401
WXDU FM/Duke University, POB 4706 Duke Station, Durham, NC 27706 919-684-2957
WSGE FM/POB 95, Gaston College, Dallas, NC 28034 704-922-7688
WDAV/POB 1540, Davidson, NC 28036 704-892-2139
WLOZ 90.9 FM/601 S. College Rd., Wilmington, NC 28403 919-395-3086
WUSC FM/Univ. of So. Carolina, Drawer B, U of SC, Columbia, SC 29208 803-777-7172
WPLS 96.5 FM/POB 28573, Furman Univ., Greenville, SC 29613 803-294-3045, 294-2757
WSBF 88.1 FM/POB 2156, Univ. Station, Clemson, SC 29632 803-656-4010
WRAS 88.5 FM/GSU, Rm. 237, Univ. Plaza, Atlanta, GA 30303 404-651-2240
WRFQ FM/Radio Free Georgia Broadcast, POB 5332,

Help Us Share Radio Info!

Help us gather and share information about the state of nation's non-commercial airwaves. If you know something of relevance regarding any of the stations mentioned in the accompanying list--types of programming offered, outstanding programs, special contact people interested in alternative music and/or evolutionary radio, etc.--drop us a note about it. We will add that information to the listings and make that information available to the network in print and in electronic form, updated several times each year.

Likewise, if a station is dead or dying let us know that too.

And of course we welcome personnel at any of the stations to share information, send playlists, etc.

And if there are any interesting radio stations that should be added to the list, let us know that also.

The bottom line is that we need your help to make this Audio Evolution Network Radio Station Data Base as informative and useful as possible for those of us interested in improving the state of the nation's airwaves.

Send relevant information to Sound Choice, Radio Data, P.O. Box 1251, Ojai, CA 93023, USA.

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WETD 90.9 FM/Alfred State College, Orvis Activities Center, Alfred, NY 14802 607-587-4336
WALF FM/Alfred University, POB 548, Alfred, NY 14802 607-871-2200
WICB 91.7 FM/Dillingham Center, Ithaca College, Ithaca, NY 14850 607-274-3217
WPTS FM 98.5/411 William Pitt Union, Pittsburgh, PA 15213 412-648-7990
WRCT FM 88.3/Mary E Homer, 5020 Forbes Ave., Pittsburgh, PA 15213 412-621-9728
WYEP 91.3 FM/POB 66 Woodland Rd., Pittsburg, PA 15232 412-362-9937
WDUQ FM 90.5/Duquesne University, Pittsburgh, PA 15282-1204 (412) 434-6294
WIUP 90.1 FM/121 Stouffer Hall, Indiana, PA 15705 412-357-5650
WTGP 88.1 FM/College Ave., Greenville, PA 16125 412-589-2210
WCUC FM/Clarion State College, Davis Hall Clarion State Coll, Clarion, PA 16214 814-226-2330
WARC FM/Allegheny College, POB C, Allegheny College, Meadville, PA 16335 814-724-3376
WEHR 1260 AM/104 Johnston Hall, University Park, PA 16802 814-863-0072
WPSU 91.1 FM/304 Sparks Bldg., University Park, PA 16802 814-865-9191
WDCV FM/Dickinson College, POB 640, Dickinson College, Carlisle, PA 17013 717-245-1444
WSYC FM/Shippensburg University, Cumberland Union Bldg, S. U., Shippensburg, PA 17257 717-532-6006
WZBT 91.1 FM/Gettysburg College, POB 435, Gettysburg, PA 17325 717-337-6315
WVYC 88.1 FM/York College, Country Club Rd., York, PA 17403 717-845-7413
WIXQ FM/Millersville University, Millersville, PA 17551 717-872-3518
WFNM FM/Franklin & Marshall College, Lancaster, PA 17604 717-291-3903
WBUQ FM/Bloomsburg Univ., POB 85 Kehr Union, Bloomsburg, PA 17815 717-389-4686
WLVR FM/Lehigh University, POB 20-A Lehigh Univ., Bethlehem, PA 18012 215-861-3913
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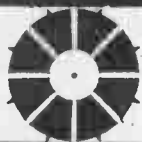
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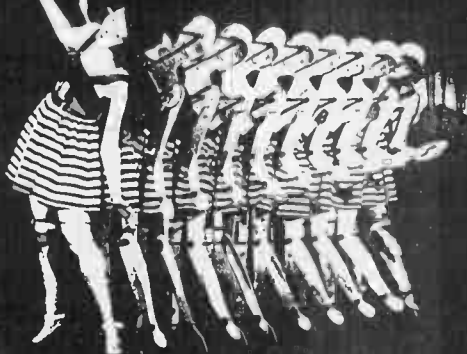
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 Blvd., Orlando, FL 32816 305-275-2133
 WFTT FM/Florida Inst. of Tech., 150 W. University
 Blvd., Melbourne, FL 32903 305-768-8140
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 Henderson, TN 38340 901-979-4111
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 WUTZ FM/Radio Free Broadcasting Co., 156 Drakes
 Lane, Summertown, TN 38483 615-964-3574
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 44106 216-368-2207
 WCSB FM 89.3/Cleveland State Univ., Room 956,
 Rhodes Tow., Cleveland, OH 44115 216-687-3721
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 Road Blvd., Cleveland, OH 44118 216-932-7946
 WAPS FM/Akron City School District, 65 Steiner Ave.,
 Akron, OH 44301 216-1117
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 WGVU 88.5 FM/301 W. Fulton, Grand Rapids, MI 49504
 616-771-6666
 WYCE 88.1 FM/2820 Clyde Park Ave. SW, Wyoming,
 MI 49509 616-530-7506
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 49684 616-922-1091
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 ton, MI 49931 906-487-2300
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 KDPS/Russ Odegaard, 1800 Grand Ave, Des Moines, IA
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 M, Fort Dodge, IA 50501 515-576-6049
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 515-955-5877
 KUNI 91 FM/Broadcasting Services, Cedar Falls, IA
 50614 319-273-6400
 KRUI FM 89.7/Student Broadcasters Inc., 897 South
 Quad, Univ. of Iowa, Iowa City, IA 52242 319-335-9525
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 versity, Winona, MN 55987 507-457-5226
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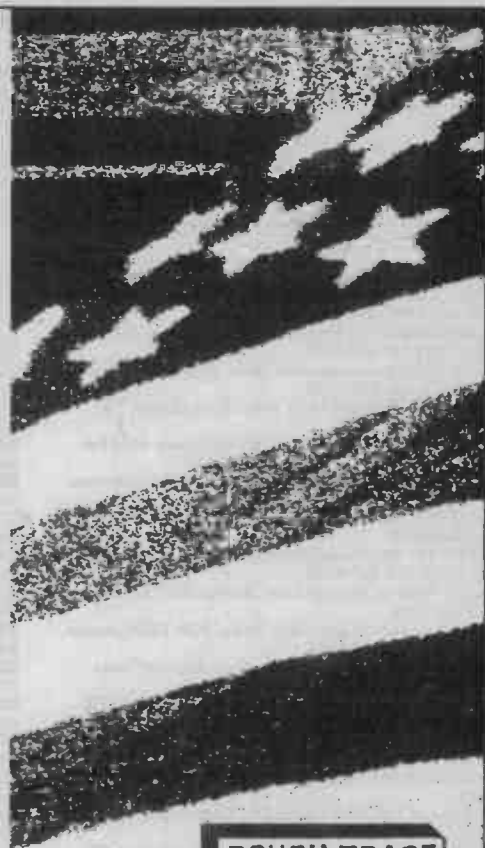


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A.M.R. PUBLISHING

This sucker is huge! If you have any need for information, service manuals, parts catalogs, or even a mild curiosity about jukeboxes, you'll find what you need here. This catalog features entire sections devoted to brands of jukeboxes. Wuritzer, Seeburg, Rock-Ola, and Rowe-AMI each have their own sections. Also included (although to a much lesser extent) are sections about old radios, phonographs, and player pianos/organs. (A.M.R. Publishing Company, POB 3007, Arlington, WA 98223, (206) 659-6434)

ACME MAIL ORDER

If you are having difficulty finding LP's (vinyl) in your area, you could try this catalog. Primarily major label stuff—you probably won't find many titles here that you've never seen before. (Acme Mail Order, POB 4617, Seattle, WA 98104)

AJAX RECORDS

Collecting indie rock singles now surpasses baseball card collecting in popularity among college sophomores. College jocks will even forsake their weekly beer and reefer allowances to have the cash to shell out for the kind of grunge vinyl Ajax offers. Everything from "REMish pop" to industrial grunge is represented in these few pages. You'll find albums by Antiseen, Repulse Kava, Mudhoney, and more of their ilk. Most of the selections are 7" and 12" singles or cassettes. (Ajax Records, POB 146882, Chicago, IL 60614)

ANDREW'S MUSIC

The cover proudly proclaims that this catalog contains over 1330 self-produced products. I didn't actually count them, but I take Andrew's word for it. White is a jazz phenomenon in himself, having released more than 40 self-produced albums. White prides himself in his transcriptions of John Coltrane's complicated sax work, which you can find detailed here (including sample passages you can crib from). Charlie Parker transcriptions also. White offers his independent-minded books about all aspects of jazz life, albums and cassettes, and even a few educational services. A must-have for jazz fans. A book in itself, White sells these promotional tomes for \$4 each. (Andrew's Music, 4830 South Dakota Ave. NE, Washington, DC 20017 202-526-3666)

ARCHIE MCPHEE

If your sense of humor is as strange as mine, you'll love this catalog. All of the classic gags are well represented here. You can order coneheads, Groucho glasses, and the obligatory rubber chicken from these guys without the embarrassment you might suffer if you had to look a check-out clerk in the eye to buy it. No need to think up stupid excuses that no one believes anyway - ("my daughter loves these things. . . really!"). The catalog is

about 15 pages long and is packed with every rubber or plastic gag toy that you remember from childhood. If you're anything like me, you won't be able to pass this one up! (Archie McPhee, POB 30852, Seattle, WA 98103, (206) 547-2467)

ARHOOLIE RECORDS

This is a nicely illustrated catalog emphasizing blues and cajun music. They also offer an impressive selection of ethnic music from Czechoslovakia, Greece, Hawaii, Ireland. . . you get the idea. This is a great source of blues, folk, tex-mex, zydeco, etc. They also offer a few CD's and even

There is no substitute for a good record store. But many retailers are increasingly reluctant to stock or special order the kinds of special interest recordings, books, and paraphernalia that do not sell in megamass quantities. Mail order organizations with less overhead attempt to fill in the gaps.

Our favorite catalogs double as educational texts, with the descriptions of items informing us about recordings and products that we might otherwise pass over when seen in stores.

We cannot vouch for the service record of every organization mentioned here because we have not ordered from all of them. However, we know for certain that many of the outfits included here have long-standing great reputations for service and fine lines of product and a friendly knowledgeable manner. If you are nervous about sending money to strangers, you may prefer to order COD where available.

As a courtesy to all parties concerned, when contacting these organizations, please mention that you heard of them through Sound Choice. If you discover a great mail order catalog service, send us a review!

This is not a comprehensive listing of mail order sources. Many fine sources did not make it in this time. We will include other mail order sources in future issues.

Catalogs for review should be sent to Sound Choice, Catalogs, P.O. Box 1251, Ojai, CA 93023

Reviews were written by Bob Hewitt, unless otherwise noted.

videos. The musical education in these pages makes the catalog's \$2 ppd. price well worth it. (Arhoolie Records, 10341 San Pablo Ave, El Cerrito, CA 94530 415-525-7471)

ART COM

A nice source of sometimes hard-to-find videos by artists of all kinds. You'll find films by Zbigniew Rybczynski, Z'ev, and compilations containing performances by the likes of Laurie Anderson, David Byrne, Brian Eno, Bill Viola and others. You'll find some fascinating videos in this one. (Art Com, POB 3123 Rincon Annex, San Francisco, CA 94119-3123 (415) 431-7524)

ART CONTROL ENTERPRISES

This catalog's introduction summarizes what you will find here: "The best of modern music: progressive, new wave, industrial, psychedelic space, electronics, extreme, experimental, avant garde, deconstruction, noise, and other independent musics." Art Control Enterprises has all of this in abundance. All of the titles offered are, to some extent, used, although most of them are said to have been played only a few times and remain in mint condition. Much of the catalog is devoted to auction prices, that is to say, a minimum bid is listed and you send in your bid on the item. (Art Control Enterprises, 10301 Lakewood Ave. #825, Cleveland, OH 44102)

THE ARTISTS ALLIANCE

The Artists Alliance catalog contains several LP, cassette, and CD releases (emphasis is on cassettes) by seven groups concerned with the causes of world peace, the environment, and human rights. In addition to the music to be found, the catalog also features tie-dye clothing, political buttons and bumper stickers, and a few instruments such as drum and flutes. (The Artists Alliance, POB 1154, San Andreas, CA 95249)

AUDIO LITERATURE INC.

Audio Literature, Inc. offers ten of the world's most influential works of spiritual literature on audio cassette. Some of the more popular ones are "The Tao Te Ching", "The Book of Job", and "The Bhagavad Gita". The prices are generally about \$16 for each tape. If you've ever read these texts, you will, no doubt, appreciate the value of owning an audio tape version. (Audio Literature, 3800 Palos Verdes Way, So., San Francisco, CA 94080 415-878-4123)

BAUTA RECORDS

A short list of nine albums by progressive Swedish bands. The music is all on the experimental edge, with some of it more experimental than others. The catalog features several albums by the band Zut and it's members. (Bauta Records, POB 163, S-581 02 Linköping, Sweden 013-52036 Sweden)

BERKLEE COLLEGE OF MUSIC

This is the college catalog for a school which boasts alumni the likes of Al DiMeola, Bruce Hornsby, Quincy Jones, Branford Marsalis, and Steve Vai. The catalog lists majors offered, course requirements and descriptions of the courses and instructors. Berklee concentrates on performance offering over 800 concerts and recitals every year. (Berklee College of Music, 1140 Boylston St Boston, MA 02215)

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graphics by about seven different artists, including Jake Berry, Greg Evason, and Mike Miskowski. The dada enthusiast could find something worthy of his three or four bucks in this one. (Bomb Shelter Propaganda, POB 17686, Phoenix, AR 85011 206-682-5920)

BONER RECORDS

A couple of pages of music by Fang, MDC, Melvins, Fearless Iranians from Hell, and a few others. The music available here is definitely loud and aggressive. You can also order from a list of about 11 pretty psycho T-shirts. (Boner Records, POB 2081, Berkeley, CA 94702)

C.D. PRESENTS, LTD.

This catalog has got a great deal of music selected from some of the finest indie labels, such as Bomp, Roir, Placebo, RRRecords, Taang!, the list goes on and on. This is a fantastic list of alternative music and it's all coded as to genre, making experimentation less risky. (C. D. Presents Ltd., 1317 Grant Ave #531, San Francisco, CA 94124 415-641-7775)

C.F. MARTIN & COMPANY GUITARS

What do I really need to say about Martin guitars? This is a beautiful catalog filled with some of the best acoustic guitars on the market. Prices are conspicuously absent from the catalog, but as the old cliché goes, if you have to ask, you probably can't afford one. The catalog really has three parts. First is the guitar catalog, then the "Shop and Woodworker's Dream" catalog (mostly kits and parts), and finally, the strings and accessories catalog. All of the catalogs offer state of the art acoustic audio equipment. Even the catalog isn't cheap: \$5 ppd. (C.F. Martin & Company, 510 Sycamore Street, Nazareth, PA 18064)

CAMPUS RECORDS

This is a wholesale catalog of "independent and import deletion & overstocks" of recorded music. There is a \$200 minimum order to use this catalog and you must be with a record store to buy. But if you qualify—we're all about to start record stores, aren't we?—you can buy your recorded music for about one-quarter to one-fifth the price you have to dish out at retail (tasty lps as cheap as \$2). They have a decent selection of artists in varying genres, rock is by far the dominant one, though. (Campus Records, 878 Albany Shaker Rd, Latham, NY 12110 518-783-6698)

CANYON RECORDS

This is a flyer explaining the musical instruments of William Eaton, who has invented some instruments by combining, for instance, the guitar with the harp in a single instrument. There are also two recordings available which demonstrate the new instruments. If you are interested in experimenting with new types of stringed instruments, or would like to hear what kinds of sounds the instruments make, then send for this catalog. (Canyon Records, 4143 N. 16Th St. #4, Phoenix, AZ 85016 602-226-7835)—Bob Hewitt

CHICAGO MUSEUM OF CONTEMPORARY ART

Have you ever had a six-hour layover at a big airport? If so, you're probably familiar with products in this catalog. It's filled with gift shop big-sellers like com cob Christmas lights, and globe/basketballs. The profits go to a good cause, and you'll definitely have fun flipping through this one. (Museum of Contemporary Art, 237 E. Ontario, Chicago, IL 60611 312-280-2685)—Bob Hewitt

COMMUNICATIONS ELECTRONICS

The Communications Electronics catalog has everything that you'll need to set up your own elaborate, high tech radio communications listening station. Browsing through these pages you'll find scanners, voice scramblers, power supplies, radar detectors, and even books that tell you how to electronically eavesdrop and give lists of federal frequencies. One nice feature the catalog contains the first few pages of the user's manual for some of the big ticket items that are sold. The catalog also includes a few scuba diving accessories, oddly enough. (Communications Electronic, 818 Phoenix P.O. Box 1045, Ann Arbor, Michigan 48106, (800) 872-7226)

CORIOLIS RECORDS

A one-pager featuring electronic music on cassette only. Djam Karet, Amber Route, and Doppler Shift are featured. Coriolis also features several instructional video tapes for the aspiring electronic / Midi musician. While the catalog is small, it lists some really high quality recordings. (Coriolis Records, POB 3528, Orange, CA 92665)

DAVE CLARK / WALTER DRAKE

This is a one-page list of improvisational music by Clark and Drake. These nine albums could be described as a compromise between the free improvisation of the early '70's, and '90's industrial. Clark and Drake are actively exploring the way music can alter brain waves and other human physiology. (Dave Clark / Walter Drake, 280 E. 16th Avenue #5, Denver, CO 80206.)

DAYBREAK EXPRESS RECORDS

A nice jazz catalog focusing on oldies. Artists included here are Nat King Cole, Miles Davis, Louis Armstrong, and a host of lesser-known artists. (Day Break Express Records, POB 150250 Van Brunt Sta., Brooklyn, NY 11215-0005 718-499-0487)

DYNAMIC RECORDS AND TAPES

A list of about six albums by Elevators, Fool's Gold Band, Hank Harris, Ray Pearson, No Direction, and Myron Lee & The Caddies. The artists span every genre from punk to folk. (Dynamic Records & Tapes, 1000 Clover Dr, Sioux Falls, SD 57103 605-332-1895)—Bob Hewitt

EAR-RELEVANT MUSIC

This is a 20-page catalog of experimental music from Europe and the States. It contains selected works (usually one disc apiece) from interesting artists—Art Zoyd, Nicolas Collins, Biota, Curlew, Kalahari Surfers, Universe Zero, others. (Ear-Relevant, 70-A Greenwich Ave., Box 277, New York, NY 10011 212-673-5785)—Bob Hewitt

EAST EUROPEAN SOUNDS

Here's an interesting catalog! How does Polish reggae sound to you? This one has it. East European Sounds features a small selection of East European reggae, metal, country/ western, experimental, electronic, and jazz with a much larger selection of rock music. Also of interest is their Russian pressing of Paul McCartney's album that was released in the Soviet Union only. This catalog will interest the collector and the curious alike. (East European Sounds, POB 64742-203, Los Angeles, CA 90064, (213) 387-1596)

ELDERLY INSTRUMENTS

Looking for replacement parts for that bagpipe?

How about a new rubboboard for your up-and-coming zydeco band? If you've got the Elderly Instruments Acoustic catalog, you have no worries. To say that these guys carry unusual instruments would be an understatement. They carry kazoos, jaw harps, musical saws, tanpuras, snake charmer pipes, dulcimers (hammered and plucked)—the list is endless. Elderly also carries all of the more traditional instruments. These guys don't leave you stranded with your new instrument, either, they carry a full line of accessories such as capos, slides, guitar straps, and replacement parts. The catalog costs \$2, but if you are seriously shopping, it's worth it for this 62-page experience. (Elderly Instruments, POB 14210, Lansing, MI 48901 517-372-7890)—Bob Hewitt

ELFIN MUSIC COMPANY

In this one-pager, you'll find 11 selections of soothing new age and electronic music. Most of the cassettes are by Synchestra, but there are also pieces by Alston Neal, Timothy Andrew Forkes, Ed Van Fleet (solo), as well as an Elfin Sampler. (Elfin Music Co, POB 915, Camden, ME 04843)—Bob Hewitt

EUGENE ELECTRONIC MUSIC COLLECTIVE

The guys at EEMC have compiled a catalog of electronic/new age music from artists in the Pacific Northwest. The music you'll find runs the gamut from soft and meditative, to hard and driving. If your interests lie in electronic music, you'll have no trouble finding something to spark your interest in this one. (Eugene Electronic Music Collective, POB 3219, Eugene, OR 97403)—Bob Hewitt

EXPERIMENTAL MUSICAL INSTRUMENTS

A one-pager consisting of 4 cassettes demonstrating some of the instruments that have been featured in the Experimental Musical Instruments Newsletter. These tapes are rich in new and exotic sounds, and the experimental instrument fan will have a field day with the recordings offered here. (Experimental Musical Inst, POB 784, Nicasio, CA 94946 415-662-2182)—Bob Hewitt

FACETS VIDEO

This HUGE catalog contains a listing for videos of just about every great movie ever made, I'm convinced of that. You can browse through by country, or by director. There are large sections by Luis Bunuel, Truffaut, Huston, Kurosawa, and literally hundreds more. The best part is that Facets offers video rental by mail! This is a very comprehensive catalog and an absolute must for students and lovers of film. Costs \$4 ppd. (Facets Multimedia, 1517 W. Fullerton Ave., Chicago, IL 60614 800-331-6197)—Bob Hewitt

FLATLAND DISTRIBUTION

This is a catalog of alternative literature. The stated purpose of Flatland is "to bring to light publications not generally available in the U.S." They do this with about 30 books and 27 pages of periodicals. The titles offered all deal with politics or personal freedom. Consult Flatland if you're looking for something new and enlightening to read. (Flatland Distribution, POB 2420, Fort Bragg, CA 94437-2420 707-964-8326)—Bob Hewitt

FRONT DE L'EST

Attention industrial fans - here is your source for industrial music. Front De L'Est has EVERYTHING you could want in this catalog that weighs in at a whopping 90 pages. They carry all of the high-profile artists such as A:grumh, Skinny Pup-

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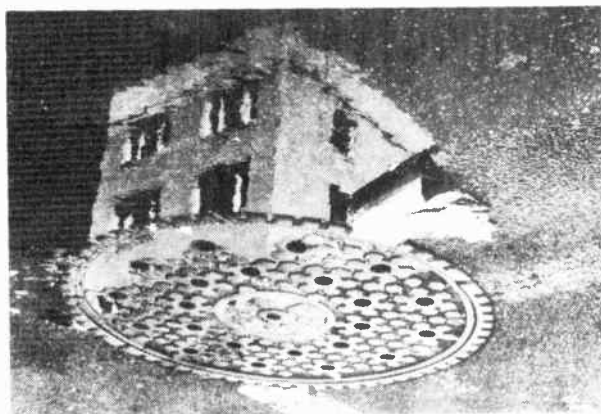
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py, Triesome 21, Severed Heads, Legendary Pink Dots, Siglo XX, etc. But these guys don't stop there, you'll also find artists like Bruno Due, Deux Pingouins, and Function Disorder. Sadly, this catalog does have a few flaws. First, the catalog is organized by record label rather than by artist so that finding a particular album or artist can be rather annoying. Finally, since this is a French Catalog, all of the prices are listed in francs and no approximate conversion to other currencies is given. In spite of these faults, this remains the most comprehensive single source for industrial music that I've seen yet. (Front De L'Est, 13 Rue Verrier Lebel, 80000 Amiens, France 22.44.83.62)—Bob Hewitt

FRONTIER RECORDS

A nice source of alternative rock from bands like Thin White Rope, Young Fresh Fellows, Dharma Bums, EIEIO, etc. (Frontier Records, POB 22, Sun Valley, CA 91353 818-506-6886)

FRUIT OF THE TOMB

Jonestown Massacre trading cards?!! Mixed in among the underground comix on this handwritten one-pager you'll find many "novelties" of questionable taste such as the afore-mentioned trading cards, or the Hillbilly Zombie T-shirt. The reverse side of the catalog is dedicated to the underground comix scene. With only ten representatives, though, you'd have to be a hardcore comix fan to have a good idea of what you might be sending for. (Fruit of the Tomb, POB 16022, Austin, TX 78761)—Bob Hewitt

FUN MUSIC

A one-pager that offers audio experiments of all shapes and sizes. For instance, one piece is "an inference of what the life of this 7th century Mayan king [Pacal] might have been like." Fun Music lists environmental music, collages, and basically any kind of audio experiment that you can think of. You'll find some real gems here. (Fun Music, 45 Wright St. #A, San Francisco, CA 94110 415-824-6137)—Bob Hewitt

GENERATIONS UNLIMITED

Two pages of challenging creative music ranging for new-age electronic to industrial noise. In addition to recorded works by the likes of Arcane Device, PBK, and Gen Ken, you'll find a lot of music from lesser-known artists. This is a great source of (as the Generations people are fond of saying) "new dramatic music". (Generations Unlimited, POB 540, Marlborough, MA 01752 617-782-0104)—Bob Hewitt

GIORNO POETRY SYSTEMS

A nice catalog of poetry and music from a non-profit organization that's not afraid to walk the fine blade of the socially evolutionary cutting edge. All of the albums that are offered are compilations with acts like Einsturzende Neubauten, Cabaret Voltaire, Psychic TV, Laurie Anderson, Frank Zappa, Allen Ginsberg, David Byrne. . . you get the idea? There are some really GREAT compilations here and profits from some are donated to AIDS research, and support groups. And have you ever experienced the poetry of John Giorno? Powerful stuff, with a dollop of manic humor. Of general interest: A great William S. Burroughs short story is printed in the catalog. (Giorno Poetry Systems, 222 Bowery, New York, NY 10012)—Bob Hewitt

GOOD MUSIC RECORD CO.

Twenty-five pages or so of all of the classic pop music of long ago. If you've been having trouble tracking down records (or videos) by the likes of Sammy Kaye, Al Jolson, or the like, this is the

best place to start. They also specialize in quite a few of those late-night television albums that you've seen. For example: Boxcar Willie, Zamfir, and The Forester Sisters are all available through this one. (Good Music Record Co., 352 Evelyn St., P.O. Box 909, Paramus, NJ 07653-0909.)—Bob Hewitt

GREAT FERMENTATIONS OF MARIN

This catalog contains everything you'll need to start that home brewery you've always thought about but never actually made. They will sell you recipes, premium ingredients, and all of the equipment you'll ever need to start making your own beer and wine ASAP. (Great Fermentations, 87 Larkspur Street, San Rafael, CA 94901)

GREEN LIGHT

This is a small catalog of independent music featuring Dennis Carleton, Cleaners From Venus, The Choir and more. If you're at all curious about the music, which is mostly rock, you should order the sampler. On the sampler you'll get a taste of everyone in the catalog for only \$2.50. (Green Light Records, POB 23121, Euclid, OH 44123)—Bob Hewitt

GREEN LINNET MUSIC

If your interests lie in Irish folk music, you're cheating yourself if you do not order this 30 page catalog of Green Linnet recordings. Nearly all the big names in Irish folk music have recorded for Green Linnet. There are tons of selections to choose from. (Green Linnet Records, 43 Beaver Brook Rd, Danbury, CT 06810 203-730-0333 Fax 203-730-3045)—Bob Hewitt

GROVE ENTERPRISES

This catalog focuses on shortwave radio hardware. Specifically, the emphasis is on receivers and tuners. Grove carries names like ICOM, Kenwood, Bearcat, and more. The catalog is not very large, but it has an ample selection of products including a few publications about shortwave radio. This is put out by the same folks that publish the extremely informative "Monitoring Times" magazine for radio hobbists. (Grove Enterprises, POB 98, 140 Dog Branch Rd, Brassstown, NC 28902 704-837-9200)—Bob Hewitt

HARVARD SQUARE RECORDS

A strange mixture of true rarities and sales bombs, this catalog lists cutouts, overstocks, half-speed masters, and imports - all on LP. The prices are extremely competitive, with many titles as low as \$3.00. Most of the material is major label. If you have a particular rarity in mind, try this one. (Harvard Square Records, POB 1975, Cambridge, MA 02238 617-8683385)—Bob Hewitt

HET APOLLOHUIS

The Het Apollohuis catalog is a small list of LPs and art publications. The publications vary from picture books, to books of art philosophy and even a few LP's. The art tends to be experimental without being harsh. (Het Apollohuis, Tongelrestraat 81, 5613 DB Eindhoven, NETHERLAND)

HOLOS GALLERY

You've may have seen some of the holographic items that are listed in this catalog: ghostly 3-D images that appear on watch crystals in jewelry stores everywhere. Fortunately, the Holos Gallery collection goes way beyond the common and features large (and unfortunately expensive) holograms on glass which are suitable for wall hangings. The most interesting is a holographic microscope which, when a viewer looks through

the eyepiece, will display a magnification of the microchip under examination. Included in the catalog is a brief history of the hologram as well as a simple explanation of the process used to make them. This catalog is fascinating. Be prepared to spend about \$16 for the smallest pieces. Catalog is \$1 ppd. (Holos Gallery, 1792 Haight Street, San Francisco, CA 94117.)—Bob Hewitt

HYPERTONIA WORLD ENTERPRISES

In addition to being a great source of some really interesting home recordings, Hypertonia World Enterprises is also a fantastic way to start making connections and building your own network. The inside of the catalog contains a list of names, products, and addresses so that you may personally contact anyone who interests you. As for the tapes that are listed, they have seven Charles Manson tapes, a few from The Cleaners From Venus, X-Ray Pop, and a few more. (Hypertonia World Enterprises, Heiryggen 2, n-8614 Yteren, NORWAY)—Bob Hewitt

INDEPENDENT MUSIC NETWORK

Primarily an outlet for self-recorded artists, this catalog features about one hundred albums (mostly on cassette). The albums are roughly categorized into rock and jazz sections (according to the introduction this really means "vocal" and "instrumental"). A great feature is the "sound" rating on each album. With a simple rating system from 1 to 5, you can know before you pay whether or not the sound quality is good. Thankfully, they haven't tried to quantify the musical quality. (Independent Music Network, POB 3516, Carbondale, IL 69202 (618) 549-8373)—Bob Hewitt

INDEPENDENT PROJECT RECORDS

Independent Project Records offers a nice selection of alternative music in their new catalog. Inside you'll find releases from Savage Republic, Camper Van Beethoven, Red Temple Spirits, and more. Independent Project has its own old-time printing press and the art quality stamps and printed matter that are offered are just as interesting as the music. They offer stamps, post cards, album flats, etc. (Independent Project Records, 2537 Elsinore St., Los Angeles, CA 90026 213-617-3294)—Bob Hewitt

INSTITUTE OF NOETIC SCIENCES

A large collection of books, and a few audio and video cassettes about new age psychology, healing, and consciousness. The variety of printed material available through the Institute of Noetic Sciences is staggering. The books are divided like this: Health and healing, exceptional abilities, inner development and spiritual traditions, emerging paradigms, global mind change, and conscious and unconscious mental processes. Something for everyone! (Institute of Noetic Sciences, 475 Gate Five Road, Suite 300, Sausalito, CA 94966-0097.)—Bob Hewitt

JC'S GARDEN CENTER

A good source of everything you'll need for an indoor garden. The catalog lists several different lighting systems, lights, tubes, fertilizers, how-to manuals, fans, CO2 generators, and tons of equipment for measuring all of the factors that help to produce a healthy crop. A superior source for serious indoor gardeners. (JC's Garden Center, 9915 S.E. Foster Road, Portland, OR 97266, (800) 223-5729)—Bob Hewitt

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JUNE APPAL RECORDINGS

Here is a good source for tapping into the traditional music of the Appalachians and the south. A good selection of blues, folk, zydeco and cajun recordings on LP, cassette film and video. A nice company to do business with. (June Appal Recordings, 306 Madison St., Whitesburg, KY 41858 800-545-SHOP, 606-633-0108)

JUST INTONATION NETWORK

Offering a selection of books, music, and software, Just Intonation focuses on musical theory and experimentation with non-western musical forms. Many of the published materials deal with philosophies of music and alternate tuning systems. The prices are not bargain rate, but you'll have a difficult time finding much of this material anywhere else. An important source. (Just Intonation Network, 535 Stevenson St., San Francisco, CA 94103 415-864-8123)—Bob Hewitt

K CASSETTES

The messy living room of the Pacific Northwest music scene. It's the home for the band Beat Happening but even avid music fans will find artists they've never heard of here. They have a marketing concept they call "The Pop Music Underground" which is a cool way of saying these bands K sells recordings of would be important pop bands—if only more people liked them! This poster-sized catalog is packed with a "Let's make music fun again!" tone. An unrepresable part of the scene. Send money and tattoo K on your forearm! (K Cassettes, POB 7154, Olympia, WA 98507)—Bob Hewitt

KALEIDOSCOPE RECORDS

A small catalog of folk, country, and bluegrass music. The entire recorded catalog of the late, great Kate Wolf can be found here, plus a whole slew of live recordings from Bob Wills and his Playboys, plus Betsy Rose, and others. (Kaleidoscope Records, POB 0, El Cerrito, CA 94530 415-845-9200)—Bob Hewitt

KICKING MULE RECORDS

A great source of recorded music (and instructional tapes) for a wide variety of genres and instruments. The stress is on folk music, but there are plenty of other styles present in this fifty-pager. Kicking Mule carry tapes of guitar, dulcimer, and banjo music, as well as a couple pages of Celtic music. A long-time, solid mailorder source. (Kicking Mule, POB 158, Alderpoint, CA 95411 707-926-5312)—Bob Hewitt

KITTI TAPES

This is a few pages of listings of home-studio cassettes by Dan Fioretti, Brett Hart, and more. This is a good place to start if you are looking for new and different electronic music. As the company name suggests, all of the compositions are available on cassette only. (Kitti Tapes, 312 N. 3rd Ave., Highland Park, NJ 08904)—Bob Hewitt

KOCH INTERNATIONAL CORP.

This is a nice wholesale catalog of classical and neo-classical CD's. In addition to some brief historical notes about each piece, Koch gives UPC information, and the nice AAD, ADD, DDD code

to let you know if the piece was originally recorded directly to digital. There are plenty of masterpieces to choose from in this one. You're supposed to be a music retailer (or mail order outfit) to order from this catalog. (Koch International Corp., 2700 Shames Drive, Westbury, NY 11590, (516) 333-4800)—Bob Hewitt

KULTURE KRASH

This is a great list of indie recordings. Each of the listings contains a frank description of the music you will find on the album. Every genre is represented, with some emphasis given to hardcore. That's not to say that they don't have other fine recordings available, because they do. I highly recommend this catalog to anyone who loves independent music. (Kulture Krash, 13659 VICTORY BLVD. #115, VAN NUYS, CA 91401 818-894-6914)—Bob Hewitt

LADD-FRITH

A great source for the darker side of modern music. Ladd-Frith concentrate on gothic/industrial music. Looking through the pages of this one you'll find mostly Blackhouse and Psyclones with a little Smersh and X-Ray Pop thrown in for good measure. Other gems as well. (Ladd-Frith, POB 967, Eureka, CA 95502 707-443-5366)

LADYSLIPPER

Either sex can order this hefty record catalog, but the content is strictly "woman-only." Exclusively records featuring women. Hundreds of them from nearly every genre and almost every significant label. The largest sections are new age and feminist music. Ladyslipper also presents an extensive listing of folk and international music all performed by female artists. The video section, in addition to including work by or about women's rights activists, contains a large selection of material dealing with gay/lesbian issues. The prices are no better than at the chain stores, though. (Ladyslipper Music, POB 3124, Durham, NC 27715-3124 800-634-6044, 919-683-1570)—Bob Hewitt

LAST GASP

Lots and lots of comix here. This catalog has 27 pages of comix with titles like "Tales from the Leather Nun", "Slow Death", and "Dancin' Nekkid with the Angels". But that's not all, the "Last Gasp Bookshelf" takes over from there. The bookshelf has literature from the counterculture literally from Roman times to present as well as a nice selection of rock books. The index in the back of the catalog is an especially nice touch, making it easier to order something if you have a particular title in mind. (Last Gasp, 2180 Bryant, San Francisco, CA 94110 415-824-6636)—Bob Hewitt

MASTER/SLAVE RELATIONSHIP

All of the very kinky products of Master/Slave Relationship are available here. You'll find not only the albums you know and love, but also posters, lyrics, and even a new video. Debbie's fans have got to have this catalog. (Debbie Jaffe, POB 191211, San Francisco, CA 94119-1211)

MICRART GROUP VZW

Offers a wide range of music from Belgium. Most of the music is experimental, or collage types. Several very interesting compilations which have a wide variety of Micrart artists with varying sounds. Be prepared for currency conversions, though. (Micrart Group, Antwerpsesteenweg 39, B-9110 Gent, BELGIUM)—Bob Hewitt

MIDNIGHT RECORDS

This is like having a record store delivered to your door. The catalog is simply a giant alphabetized

list of products and prices broken into loose categories. If you collect oldies, you should look here, as they have an impressive selection of '60's imports. In addition, Midnight's house record label includes an eclectic variety of energetic rockers captured on vinyl. (Midnight Records, 255 W. 23rd St, New York, NY 10011 212-675-2768/ Fax212-675-2768)—Bob Hewitt

MISSING LINK MUSIC

This is an unusual catalog of cassettes. All artists represented here are either affiliated with small independent labels, or are self-produced. Listings include short descriptions. You never know what you will find, but it's an excellent source for jazz, electronic, and experimental music. (Missing Link Music, 6920 Roosevelt Way NE # 328, Seattle, WA 98115 206-633-2258)—Bob Hewitt

MIX BOOKSHELF

Attention musicians! This catalog contains a long list of books on all topics that concern the high-tech musician: Home recording, digital audio, audio technology, MIDI, electronic music, music software. . . I could go on and on. If you have an interest in the latest technology and production techniques, consult the Mix Bookshelf. (Mix Publications, 6400 Hollis St. #12, Emeryville, CA 94608 800-233-9604, 800-641-3349)

MR. STU

This catalog is packed with discographies of all of the old Jazz and Blues greats. Most of the books carried are heavily illustrated, filled with information about sessions that were never released, and even the occasional interview. Mr. Stu is someone you should not fail to contact in your search for "new" old recordings. (Mr. Stu, 1716 Ocean Ave. Suite 9-L, San Francisco, CA 94112)—Bob Hewitt

MUMBLES

Mumbles, and John E present a selection of underground comix and minizines as well as a small selection of cassettes. I think he's invented his own genre here with "psychabilly" music. (Mumbles Publications, POB 8312, Wichita, KS 67208)

MUSICIAN'S FRIEND, INC.

If you have been having a tough time finding electronic equipment for your band, you might try here. The Musician's Friend catalog carries a wide range of name-brand equipment such as effects pedals, amplifiers, pickups, heads, mixing boards, and all at discount prices. Electric guitars too! Great for those shop-at-home types. (Musician's Friend, Inc., POB 869, Eagle Point, OR 97524)—Bob Hewitt

NIGHTINGALE CONANT CORPORATION

A sixty-page fully illustrated catalog of self-improvement tapes and books. You will find numerous subliminal tapes designed to help you unlock hidden powers of the mind, increase learning ability, get rich, lose weight, stop smoking, etc. Not all of the tapes are subliminal, some are simply prerecorded lectures, and one series is even both. That is to say, you decide if you would like the messages to be subliminal or supraliminal by adjusting the balance setting on your tape player. Many products are the same ones you've seen advertised on late-night T.V., but with considerably lower price tags. (Nightingale Conant Corp., 7300 North Lehigh Avenue, Chicago, Illinois 60648, (800) 323-5552)—Bob Hewitt

NO LIMITS DISTRIBUTION

This is a fantastic catalog featuring albums in just

about every genre and a few that defy categorization. All of the works contained here are creative music by independent artists. Such diverse styles as progressive rock, gothic rock, performance art, and jazz are presented here. This is a great place to look if you have a restless ear that hungers for something different. (No Limits Distribution, POB 7438, Culver City, CA 90233-7438 213-838-8678)—Bob Hewitt

ORIGINAL MUSIC

I can best classify this catalog as "a little of everything". There are no areas that seem especially well-covered, but Original Music has started with a very ambitious goal: to bring the world to your mail box. As far as that is possible, they've done a good job. They offer styles of music from just about every country in the world. Original Music is dedicated to hard-to-find international music, so they have shied away from the more popular world music forms, such as reggae and Indian classical music. What you will find, instead, is a rich mixture of music played on exotic and not-so-exotic instruments from around the world. (Original Music, R.D. 1, Box 190, Las, Tivoli, NY 12583 914-756-2767)—Bob Hewitt

PAN-COM INTERNATIONAL

A fantastic source for radio broadcasting equipment. Spend a couple of hundred dollars here and you can literally have your own low-watt radio station transmitter that you can fit in a small suitcase. All sorts of transmitters and other goodies for the airwave hacker. A unique, valuable contact and source. (Panaxis Productions, POB 130—K, Paradise, CA 95969 916-534-0417)—David Ciaffardini

PANIC RECORDS AND TAPES

You go out to the mailbox, and open up the new Panic Records catalog. The first thing you'll see is a friendly invitation to join the "Autonomous Autarkik Asteroids of Aten, Apollo & Amor - Homeland for Marginals in Outer Space." In spite of that, you read on. What you'll find is a surprisingly good selection of quality experimental/collage music. Although it's only one page long, the Panic catalog contains some great albums by Scott Marshall, Burden of Friendship, and others, not to mention the great compilation LP's they offer featuring many recognizable names from the avant-garde. You'll find about 20 titles all together, but if you like experimental music, you'll like this one. (Panic Productions, POB 1696, Skokie, IL 60076 312-583-3861)—Bob Hewitt

PAUL TRACEY'S FAVOURITE THINGS

Hugh Tracey is credited by some with popularizing anglo use of the thumb-piano, aka mbrira, or, as Tracey has marketed them, Kalimbas. An ethno-musicologist, he created his own, high-quality, precision kalimbas based on African designs, sold them, and now you can find Tracey's kalimbas in the hands of musicians from coast to coast. You'll find Tracey's kalimbas offered here, along with other items including xylophones interspersed with, well... Paul's favorite things. Please allow me to demonstrate: page 6 contains three items: silver hook-on spoon (to keep the spoon from sliding in the bottle of jam and getting sticky), a gold plated tuning fork(?), and right/left handed scissors. Other items carried include puzzles, jewelry, and African story books. A wacky, personalized collection, with a fun tone. (Paul Tracey, 340 Las Casas, Pacific Palisades, CA 90272)—Bob Hewitt

PERFORMANCE DISTRIBUTION

This is strictly a *wholesale catalog*. It is intended only for people who are starting a record store or already own one. If you fit into one of those categories, you'll like this catalog. They offer not only an extensive selection of independent label and hard-to-find recordings, but also stock all of the accessories that you'll need such as jewel cases, blister cases, shrink wrap machines, and supplies. With this catalog, can get just about everything you'll need for a retail record business. (Performance Records, 2 Oak St. P.O. Box 0156, New Brunswick, NJ 08903, (201) 545-3004)

POPLAMA PRODUCTS

About three pages of music from Pacific Northwest college rockers the likes of Young Fresh Fellows, The Posies, and The Walkabouts. The lighter, sense-of-humor side of the Seattle rock revival. The back page also offers some support products like T-shirts, videos, etc. (Poplama Products, POB 95364, Seattle, WA 98145 206-682-2986/206-527-8816)—Bob Hewitt

PRIMAL PRODUCTIONS

You're all fired up about independent magazines, right? I suggest that you send for the Primal Productions catalog. There are over 100 'zines here varying in focus from post-modern poetry to "Murder Can Be Fun". The books section, while less extensive than the magazine section, is equally interesting. The catalog wraps up with a "Cultural Paraphernalia" section of T-shirts, bumper stickers, and art prints. Catalog costs \$1 ppd. (Primal Productions, 408 Timber Branch Pkwy, Alexandria, VA 22302)—Bob Hewitt

PRIVATE STUDIOS

Private Studios has been bubbling out some highly independent, idiosyncratic recordings for almost a decade. The selection isn't large, or earth-shattering, but like a fine, down-home winery, you may find a few vintage selections fitting your taste. Ask for Frank, he's the master sound designer in residence, and is at your service. (Private Studio, POB 531, Wyandotte, MI 48192 313-281-0795)—Bob Hewitt

PROJEKT

Devoted mainly to Sam Rosenthal's groups Black Tape for a Blue Girl, and Projekt Electronic Amerika, the Projekt catalog offers some very interesting gothic and electronic music. Most of the releases are tape only, with a few LP's and CD's thrown in for good measure. Prices range from an average \$5.00 for cassettes, to \$8 for LP's and \$14 for CD's. (Projekt, POB 1591, Garden Grove, CA 92642 714-539-6391)—Bob Hewitt

RADIO ART FOUNDATION

This groovy foundation is run by two of the world's most active and sexy Aural Exciters: Willem DeRidder and the siren-voiced espionage agent, Cora. This dynamic duo, with important cameo roles by other flamboyant provocateurs, have practically redefined the concept of "audio theatre." Slip a cassette into your player, put on the headphones and you will be quickly transported to another place and time. I'd rather not say anymore, other than reassuring you that if you send \$1 to the Radio Art Foundation and ask for a catalog and other information, you will feel adequately compensated and sufficiently turned on to a new fascinating branch of the Audio Evolution Network. Cora taught me there really is such thing as love-at-first-listen. (Radio Art Foundation, Alexander Boersstraat 30, Amsterdam 1071 KZ, Netherlands 0-20-792620)—David Ciaffardini

RADIO WORKS

An interesting source of spoken word. You can get the audio tracks from Martin Luther King's greatest speeches, or other documentary-style audio with social / political concerns. Aside from a great source of historical information, this is an extremely rich library of possible samples and tape loops for all of you audio-collage artists out there. (Radio Works, 5316 Venice Boulevard, Los Angeles, CA 90019, (213) 931-1625)—Bob Hewitt

RALPH RECORDS / T.E.C. TONES

Mostly filled with every Residents product ever made. It also includes other Ralph Records bands like Snakefinger, Clubfoot Orchestra, and Sic Kids. It's mostly audio materials, but there are a few (3) videos available too. (Ralph Records, 109 Minna St. #391, San Francisco, CA 94105 415-585-4379)—Bob Hewitt

RECOMMENDED RECORDS

Here you'll find about 30 pages of recorded material by various and assorted creative musicians spanning the last 20 years or so. For instance, you can order Syd Barrett, Phil Ochs, or Captain Beefheart as well as The Residents, Negativland, and Polkaholics. As you can see, the content is varied and international. In addition to American, Canadian, and British works, Recommended offers a few French, Belgian, and German titles. This is a good catalog to have, but be prepared to do some currency conversion, as all of the prices are listed in British pounds. (Recommended Records (UK), 387 Wandsworth Road, London SW8, England)

RECORD FINDER

Tons of records for sale at auction are listed here. You'll have to do a lot of work to find the record that you want, but this is your best hope to get rarities that you can't live without. There are literally hundreds of titles to choose from, but this is not quite mail-order. You have to submit a written bid, just like any other auction, so you are not guaranteed to get the items you bid on, and it may take a while to get it. (Record Finder, POB 1047, Glen Allen, VA 23060.)—Bob Hewitt

REDWOOD RECORDS

"Music That Rocks the Boat" is the subtitle to this catalog. It contains about 40 albums showing a "concern for human dignity, peace, and equality." There are two basic genres presented here: folk, and Latin fusion. While this is certainly not the catalog for listeners with more eclectic tastes, if human rights, peace and the environment are topics which concern you, you will find a large selection of politically conscious music here. (Redwood Records, 2634 Fulton St, Berkeley, CA 94704 415-548-8122)—Bob Hewitt

RHINO RECORDS

The Rhino catalog is packed with classics of all sorts—audio and video. You will have no trouble finding records like the cast recording of Rocky Horror Picture Show, or even videos like Dope-omania. At 68 pages, the catalog is extensive. It concentrates on the late 60's and early 80's, but there are plenty of titles from other periods. (Rhino Records, 2225 Colorado Ave., Santa Monica, CA 90404-3598.)—Bob Hewitt

Do you have a CATALOG that should be reviewed? Send it to Sound Choice, Catalogs, P.O. Box 1251, Ojai, CA 93023

RRRECORDS

O.k., it's not the highest production budget of all time. If, however, you happen to be a fan of industrial/ noise/ musique concret, you'll be in hog heaven! It's chock-full of incredible compilations and box sets featuring artists like Arcane Device, Due Process, and Sleep Chamber, and many, many more. A must-have for the noise lovers out there. (RRRecords, 151 Paige St, Lowell, MA 01852 508-454-8002)—Bob Hewitt

SCHAUM PUBLICATIONS, INC.

Music teachers and students will be interested in this catalog. The Schaum catalog is a listing of sheet music and lesson plans for music. The material is neatly organized by ability level. The titles carried are not the most hip or popular ones. The people at Schaum have chosen titles that illustrate certain levels of ability in music, so this is strictly for those who wish to have a lesson plan for developing musical skill. (Schaum Publications, Inc., POB 17907, Milwaukee, WI 53217 (414) 241-5013)—Bob Hewitt

SEE HEAR

This catalog offers a listing of books and periodicals relating to music. If you are a person who enjoys reading about music, or you are looking for biographies and autobiographies of some of the most influential musicians of the last 60 years, start with this catalog. If they don't have what you're looking for, you may be in for a difficult search. Catalog is \$1 ppd. (See Hear Mags, 59 E. 7th St., New York, NY 10003 212-505-9781)

SOUND AND FURY

Mostly experimental music by Murry Reams, but there are a few selections from Eugene Chadbourne and others with Fred Frith occasionally making the list of credits. This is only a few pages long, but the music it contains will definitely give you something to think about. (Sound and Fury, POB 10331, Greensboro, NC 27404.)

SOUND PHOTOSYNTHESIS

Back in the '60s when Ken Kesey and his Merry Pranksters were acid-bopping around the states, sharing their wisdom with the world, they brought along lots of tape recorders and movie cameras to document their ideas and experiences. The trouble was, that when the trips were over and people tried to listen to those tapes and watch those films, they found out that much of what they captured was gibberish or filmed with such a shaky hand that it was a major effort to sit through more than a few minutes. These days—the '90s—there is still an underground of psychedelic pranksters, philosophers, poets, and artists, and scientists. These days the trip is less flamboyant, but more easily documented. The folks at Sound Photosynthesis know how to keep their video camera steady, and their tape recorders clean and clear as they document the wisdom of folks on the cutting edge of consciousness exploration. From Timothy Leary, to John Lilly, to Terrence McKenna, plus many more greater and lesser known explorers and researchers of the physiological and spiritual realms. Lots and lots of stuff to choose from. Every decent library should order from this catalog. (Sound Photosynthesis, POB 2111, Mill Valley, CA 94942 415-383-6712)—David Ciaffardini

SPILLED INK DISTRIBUTING

A decent source of a few alternative books and publications, fiction and non-fiction. The selection is not huge, but Spilled Ink is nevertheless worth checking out. (Spilled Ink Distributing, POB 70672, Seattle, WA 98107-0672.)—Bob Hewitt

SST

This is the in-house mail-order service for SST Records. No matter how much you think you may know about SST, checking out this catalog is enlightening. With more than 200 releases in the SST catalog, the selection spans an incredibly broad expanse of musical styles and approaches. From jazz, to rock, to avant-garde—but nothing that you could ever call "mainstream." As this catalog proves, SST is not just Black Flag and The Minutemen and their offshoots. Not by a long way. (SST, POB One, Lawndale, CA 90260 213-835-8977)—Bob Hewitt

STACKHOUSE/ ROOSTER BLUES

Blues fans, listen up! This catalog is filled with hundreds of blues albums, old and new alike. This is a great selection, you can choose from Mississippi Blues, Chicago Blues, Postwar Blues, Soul Blues, Gospel... you get the idea! If you like the blues, you'll love this catalog. (Stackhouse/Rooster Blues, 232 Sunflower Avenue, Clarksdale, MS 38614.)—Bob Hewitt

SUPER LEARNING

A nice catalog of self-improvement tapes that will help you learn skills from simple relaxation to foreign languages and you'll even be able to learn how to learn. The tapes use music to relax you and to bring your mind into the most effective state for learning. There is also a small selection of new-age music available. (Super Learning, 450 Seventh Ave #50, New York, NY 10123)

SWINGIN' AXE PRODUCTIONS

This one-pager is a surprisingly good source of musique concret and noise. They carry such classics as John Wiggins, Illusion of Safety, and Randy Grief. This is a must-have if you really like creative modern music. Most of the titles are available on cassette only, but the prices are very reasonable and as I've said before, the music is definitely high quality. (Swinging Axe Productions, POB 199, Northridge, CA 91328 818-888-5143)—Bob Hewitt

TARGET VIDEO

A great catalog for those hard-to-find performances captured on video. The emphasis here is on gothic, industrial, and hardcore (music) videos. This catalog is easy to read with nice pictures to help you find your favorite styles. There are about 35 titles to choose from, nearly each and every one a rarity. (Target Video, POB 164, Volcano, CA 95689 209-296-4957/Fax 209-296-3708)

TERATA PUBLICATIONS

This is a pamphlet-sized catalog offering about thirteen surrealist magazines like Thumbscrew and Oddities. The selection isn't great, but I don't know where else you'd find this stuff. Prices range from 40 cents for a minizine to \$6.00 for a subscription to Dumars Reviews. (Terata Publications, POB 810, Hawthorne, CA 90251)

TIARE PUBLICATIONS

A nice source of information about shortwave radio. This catalog lists books on subjects like pirate radio stations, clandestine radio broadcasts, and foreign "local" newscasts. Tiare lists books for all levels of experience with shortwave radio - from "So You Bought A Shortwave Radio" to "Shortwave Radio Listening with the Experts". (Tiare Publications, POB 493, Lake Geneva, WI 53147.)—Bob Hewitt

TOUCH

Touch is an audio phenomena in itself. All sorts of interesting, super-high quality avant-garde audio experiences can be obtained from this contact. They also feature some lavish packaging/graphics with some of their selections. A pre-eminent avant-garde organization of refined taste and high-standards. (Touch, POB 139, London, ENGLAND SW)—Bob Hewitt

TOXIC SHOCK

If your situation is anything like mine, you love independent and alternative music, but there are only a couple of stores that sell it in your area. These stores naturally charge outrageous prices for the music. I have found the solution! Just order the Toxic Shock catalog. Not only do these guys have great prices on their material, but I'd bet anything that their selection is twice as large as your favorite record store. I won't even begin to list all of the bands carried here because they have TONS of stuff. You'll just have to order the catalog and find out for yourselves! (Toxic Shock, POB 43787, Tucson, AZ 85733 602-325-8382 Fax 602-325-8499)—Bob Hewitt

VOYAGER COMPANY

Voyager takes advantage of the features of the laserdisc with their innovative products. With a little help from your Macintosh computer and Hypercard, you may use your laserdisc player like an encyclopedia. The Voyager Company offers interactive videodiscs in which the user defines what will be shown next. Among your choices are: a self-guided tour of the Louvre, all ABC coverage of the San Francisco earthquake of '89, the life and art of Van Gogh, and several others. In addition to the purely informational discs listed above, Voyager carries three volumes of interactive children's stories in which the child takes an active role in creating the story that he is watching. There are some fascinating materials available at every price level from \$24.95 to \$549.00. (Voyager Company, 1351 Pacific Coast Highway, Santa Monica, CA 90401, (213) 451-1383)—Bob Hewitt

XKURZHEN SOUND

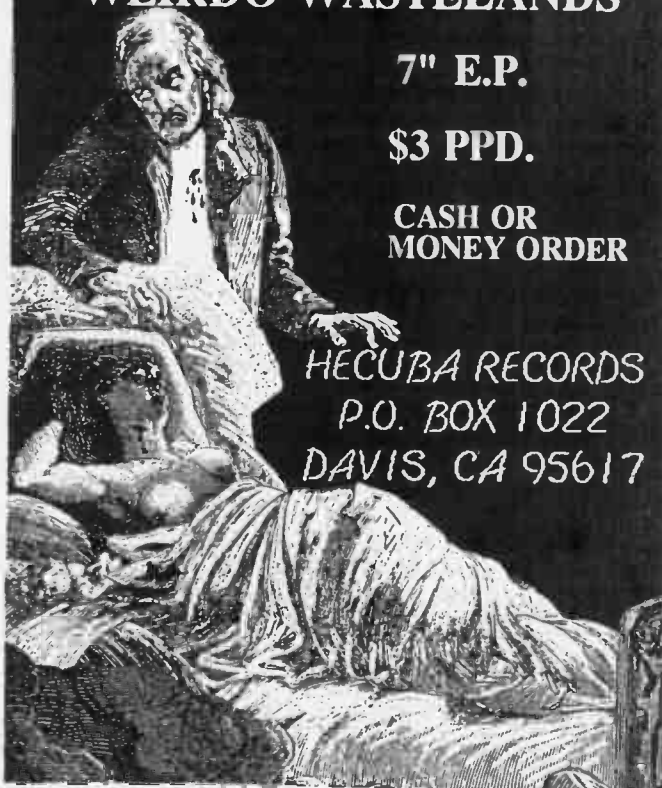
This will be a couple of pages of heaven for all of you fans of the avant garde. The music available here is loud, hard-edged, and definitely experimental. You can expect to find Cephalic Index (in abundance), Dog As Master, and about ten "Various Artists" compilations that look very interesting. This catalog is not for the squeemish! (Xkurzhen Sound, 216 Adams St., Newton, MA 02158)—Bob Hewitt

ZOOZGZ RIFT

Between all of the Zoogz Rift propaganda, you'll find about twelve Rift albums, most of which are available on cassette and LP only. Two of the albums, Torment and Murdering Hell's Happy Creations are available in CD format. Each page that features an album (about one in every four pages) gives a nice summary of what to expect. Zoogz basically gives you the liner notes, including all song titles, musicians, producers, dates, and ordering information. So, if titles like Defecation Rainbow, Compost Heap, and the infamous Son of Puke appeal to you, check it out! (Zoogz Rift, POB 3304, Canoga Park, CA 91306)—Bob Hewitt

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SOCIETY GONE MADD, "What Do You Care" (Viable Utterance
Records, PO Box 4191, Burbank, CA 91503): A straightforward hardcore effort
with crisp guitars, thoughtful lyrics and a California punk sound that moves
from moderate to extra fast.

FACTSHEET FIVE

SOCIETY GONE MADD: "What Do You Care?"

This sounds like the type of hardcore you used to hear back in
82. Really cool. Kind of a throw back to those times, but not really.
Much more personality and socially oriented lyrics as opposed to
the all-too-common political rantings of the early 80's. Kind of
nice to hear a band playing in an older style while still keeping
it fresh. Cool stuff.

Reviewed by DAR OF CORNLINE

SOCIETY GONE MADD - "What Do You Care" LP

The perfect cross between early MDC and D.I.
Political lyrics, staccato vocals, classic hardcore style.

(TV) maximum rock'n'roll review

SOCIETY GONE MADD - "What Do You Care?" LP

AAHHH - that past (in the middle 80's) punk/ core sound
that always gets me. This is PUNK ROCK! ES STRANIER FANZINE

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"Matt Johnson meets Mojo Nixon on the back
of the Pressure Boys tour bus."

-Chaz Lockwood

Produced By COLORBLIND JAMES Cassette \$5.00 ppd. AFM 003

The Rumbles

"...graceful smooth pop that simultaneously soothes
the savage listener - thanks to slick vocals - and
stirs them up (blame the hyper drum beats and
jangly guitars)." -Karen Krenis
Gannett News Service

Produced By Huw Gower of The Records
5 Song Cassette E.P. \$5.00 ppd. AFM 004

Also Available

The Rumbles - Jump to Confession LP
unimaginative, unoriginal, uninspired
-Option (So How Can You Lose?)-
\$7.00 ppd. LP AFM 001

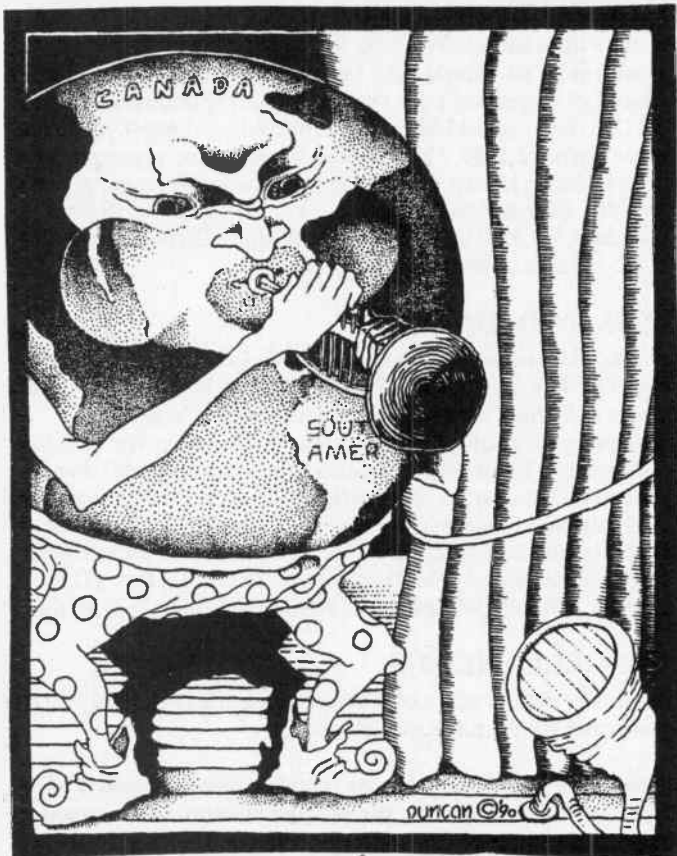
Colorblind James Experience - Sophisticated
Colorblind rock out on this 1988 single that is
going fast

7" single \$3.50 ppd. AFM 002



AFM PO Box 18449
Rochester, N.Y. 14618

World Music Resource Guide, Part 2



By Ron Sakolsky

The first part of this World Music Resource Guide was published in Sound Choice No. 13 (currently available as a back issue, see page 8 of this issue for ordering information). Part one listed sources for a wide variety of World Music. In this installment, I focus on specialty labels featuring African, Latin American, and Caribbean music. Contact addresses for the label are listed.

AFRICAN MUSIC LABELS

MAKOSSA RECORDS

Even before African music became a pop phenomenon in the States, Makossa Records served the African and African-American community with releases by African and Caribbean artists that are available direct from its distribution affiliate, African Record Centre, whose main store is located in the heart of Brooklyn's Bed-Sty neighborhood.

The name, Makossa, is based on an African rhythm associated with Cameroon. Makossa Records is best known for its formidable Fela catalog (since they were the first to break Fela's music in the States), but other African recordings of note, out of the many available on their label, include such artists as the late Zairian "soukous" pioneer Franco, and a Pan African all-star hunger benefit recording which he helped put together entitled *Africa for Africa*. Many more top-notch African diaspora records are available here, including early recordings by the Caribbean soca artist "Black Stalin." (African Record Centre, 1194 Nostrand Avenue, Brooklyn, NY 11225).

STERN'S RECORDS

Originally a sideline, African music has become the mainstay at Stern's Record Store in England, which now has its own label. African records (particularly Nigerian and Congolese) used to be dispensed behind the electrical goods at what was until 1983 the Stern's Electrical Store. Now recordings of seminal African pop stars Segun Adewale, Anti-Chop, Papa Wemba, Somo Somo, Thi-one Seck and a fine compilation recording of Malian pop from the Sixties and early Seventies can be found on the Stern's label. The record store is a must stop for African music lovers that make it to London. (Stern's Records, 116 Whitfield St., London W1P SRW, U.K.) Flash: Stern's has just opened a mail order house in the U.S. at 500 Broadway, New York, NY 10012.

SYLLART PRODUCTIONS

In early 1980, Senegalese producer Ibrahim Sylla initiated Syllart Productions, and has now become one of the top Francophone African producers in Paris. A personal favorite Syllart production (distributed by Melodie in Paris) is the very jazzy Super Biton recording entitled *Mali Stars* (Syl 8356). Sylla also produces Senegalese popster Ismael Lo, and in 1987, his release of Malian Salif Keita's album *Soro* was distributed by the Mango/Island network in the States) which now has a long term licensing agreement with the label. (Ibrahima Sylla, Tel: 47.33.33.21, Paris or Melodie, Tel: 43.49.59.00, Paris).

TRIPLE EARTH.

Music of East Africa is usually difficult to obtain in the States, but this seems to be changing somewhat with two recent "taarab" offerings from Zanzibar on Globestyle, Crammed Disc's release of Mahmoud Ahmed's Ethiopian pop; Music of the World's recording of Selashe Damessae's traditional Ethiopian vocal and string music; Real World's two releases by Remmy Ongala (originally from Zaire but now living in Tanzania); and the advent of Triple Earth Records.

Triple Earth's selections include two fine acoustic Tanzanian recordings with contemporary themes --- *Tanzania Yetu* and *Mateso* (which both feature the vocals of Hukwe Zawose) and a new album by Ethiopian female singer Aster Aweke, entitled *Aster*, which was mixed in Washington, D.C. (Triple Earth Records, 1-8 Whitfield Place, London W1P SRW, U.K.).

LATIN MUSIC LABELS

CALIENTE RECORDS

Caliente means "hot" in Spanish, and what you taste is what you get in this spicy English reissue series from the Fania salsa and boogaloo catalog of the Sixties and Seventies. The treasures unearthed here are finally getting their due as the Latin tide sweeps England's dance floors and Anglos in this country discover what they've been missing (though it was always right at our doorstep.) Vintage sides by artists like Tito Puente (El Rey), Celia Cruz, Ray Barretto, Ruben Blades, Willie Colon, Eddie Palmieri, Joe Cuba and La Lupe (who first hooked me on Latin music when I heard her on Symphony Sid's Latin radio show in my New York youth). (Caliente Records, Ltd., 156-166 Ilderton Road, London SE 15 1NT, U.K.)

FANIA RECORDS

Viva Fania! The label that popularized "salsa" (it is said that Fania producer Jerry Massucci invented the name as a marketing device in much the same manner that Shanachie's Randy Grass has been promoting the term World Beat today), Fania is still a presence as we enter the '90s.

New releases include the Fania All-Stars *Live in Africa* (remember Zairian "soukous" draws heavily on Cuban rumba rhythms, themselves only once removed from African soil.) Also available here is *Bamboleo* which pays the ultimate compliment to the Gypsy Kings by resurrecting that crossover flamenco-pop hit as deep salsa with vocals by the Queen of Salsa, Celia Cruz, who, legend has it, caused Fidel Castro to shed some tears when she left Cuba for Nueva York, and more recently was featured by David Byrne as part of his "Rei Momo" tour. Another interesting recording is the latest experimental outing by the great trombonist Willie Colon, *Legal Alien*, which integrates modern synthesizer arrangements with mixed results. (Fania Records, c/o Key Productions, 112 W. 31st St., NY, NY 10001, Tel. 212-967-3114).

SAR/GUAJIRO:

The SAR roster includes the soulful Cuban trumpeter "Chocolate" Armenteros (a special favorite is his "son montuno" album *Y Sigo Con Mi Son*), and Cuban labelmates Linda Leida and Louisa Maria Hernandez (*La India De Oriente*) are no slouches either. (SAR/Guajiro, Distributed by AG Records, Inc., 639 - 10th Ave., NY, NY 10036).

CAIMAN RECORDS

Discs include trumpeter "Chocolate" Armenteros in a Latin jazz context (*Chocolate en Sexteto*), and an all-star Afro-Cuban jazz blowing session fronted by Machito's former vocalist, Graciela, and the Latin jazz arranger/composer who once collaborated with Bird, Mario Bauza (on white vinyl no less). (Caiman Records, Distributed by AG Records, 639 - 10th Ave., NY, NY 10036).

MONTUNO RECORDS

Discs here feature a fine "charanga" album by Son Primero whose Cuban-based mix includes large portions of rumba for a unique new salsa blend, and the 1981 classic *Totico Y Sus Rumberos*, with Afro-Cuban street vocalist, Totico, joined by a star-studded band. (Montuno Records, 1470 Broadway, NY, NY 10036).

AMERICAN CLAVE

In addition to producer Kip Hanrahan's "Loisaida" fusion albums (*Coup de Tete* and *Desire Develops an Edge*) his label features two classic Latin discs --- Jerry Gonzalez's *Ya Yo Me Cure* (a Latin jazz outing that even has a cookin' tongue-in-cheek version of the "I Love Lucy Theme"), and Milton Cardona's *Bembe*, as close as an outsider can get to hearing the bata drum-based sound of "santeria." (American Clave, 213 E. 11th St., NY, NY 10003).

SONOTONE MUSIC/VIVA

The Dominican merengue invasion has been the big dancefloor news in the Latino community for several years now and Sonotone features some of the foremost leaders of this invasion: trumpeter Wilfredo Vargas ("El Baile"); an all-woman band called Las Chicas del Can (which he produced), "Explosivo" (like the title says) by Conjunto Quisquega, and, for my money, the hottest new salsa artist of 1989, Columbian Joe Arroyo whose salsa with a cumbia/paseo rhythmic base may just be the wave of the future. In a more tipico salsa groove, a recording by violinist Alfredo de

la Fe es muy sabroso. (Sonotone Music, 4380 N.W. 128th St., Opa Locka, FL 33054).

KAREN RECORDS/KUBANEY PUBLISHING

Karen's titles include Wilfredo Vargas' first big hit *El Jardinero*, as well as an all-female band led by Belkas Concepcion ("La Chica Del Merengue") that cuts the abovementioned Las Chicas del Can (her original backing group) cold, the hottest young merengue band of 1989, Coco Band, and annual merengue collections by lesser known artists (they are now on Merengazos del Ano #6). (Karen Records, Inc., 8153 N.W. 103rd St., Hialeah Gaardens, FL 33016). (Kubaney Publishing Corporation, 4728 N.W. 167th St., Miami Lakes, FL 33014).

T. H. RODVEN

An excellent introduction to "salsa nueva" is their compilation album *Salsa En La Calle Ocho* which features such exciting young artists as Willie Chirino, a singer with definite "crossover dreams" who is now on CBS, and the "salsa romantica" of Eddie Santiago and Frankie Ruiz. Looking for some lambada? Avoid the ersatz studio antics of Kaoma, who have variously been called the Monkees of World Music and a hype looking for a human host. Try instead Los Creadores de la Lambada for a more jazz-tinged samba sound. Many hard to find Latin CDs too. (T. H. Rodven, 10124 N.W. 80th Ave., Hialeah Gardens, FL 33016).

MISCELLANEOUS

No this is not the name of a new label, but a regrettably incomplete catch-all for some specialty items.

The Cuban-based "cha-cha-cha" band Orquesta Aragon is featured in fine form live (on par with their Cuban Areito recordings) at a New York City concert in 1983 on Monitor Records (156 Fifth Ave., NY, NY 10010).

Also, there is no finer singer than Celina Gonzalez of Cuba, whose sound is somewhat more traditional than Celia Cruz's "Nueva York" approach, but whose voice is truly one of the wonders of the world--the Queen of Cuban country music. Her album *Fiesta Guajira* is available on the English World Circuit label, and includes the santeria "hit" "Santa Barbara", which she originally recorded with her husband Reutilio Dominiguez. Goza!

Then, there's the killer merengue sound of Milly whose *Ahora Es...* recording for Musical Productions (1472 N.W. 78th Ave., Miami, FL 33126). Jocelyn and Los Vecinos is the latest rage at Original Music (which also carries the definitive salsa compilation *Los Bravos del Ritmo* on the Sonodisc label). Finally, there is the classic anthology, *Caliente = Hot: Puerto Rican and Cuban Musical Expression in New York* on New World Records (3 E. 54th St., NY, NY 10022) complete with informative liner notes on the roots of Latin music, and the contemporary classic Cuban compilation album *Sabroso!* on Virgin.

CARIBBEAN MUSIC

Soca Labels

B'S RECORDS

Before David Rudder signed with Sire, he made his reputation in the States with the Caribbean community on B's Records. Labelmates at B's include and have included the Mighty Sparrow (the vital link between kaiso and soca), Arrow (before Mango got the "hot, hot, hot" for him), Explainer, Penguin and Baron. In short, most of the heavies of the Trinidadian music scene (although Ar-

row is actually from Montserrat). B's also operates two of Brooklyn's finest neighborhood Caribbean restaurants (on Fulton and Utica Aves.) and is located right down the street from Charlie's Calypso City (namesake of Charlie's All-Stars). (B's Records, 1285 Fulton St., Brooklyn, NY 11216).

STRAKERS

Another Brooklyn-based label, which features the socapolitics of Shadow (a special fave here is the tune "Columbus Lied" on his *Pressure Point* album, (a good antidote to the official Columbus Quincentennial propaganda campaign), and two of the strongest female soca stars, Calypso Rose and Singing Francine. (Strakers Records, c/o Straker's Record World Ltd., 242 Utica Ave., Bklyn, NY 11213).

WB RECORDS

WB Records calls itself the University of Soca, and sports a hot new Black Stalin recording, *To De Master* in which he shares vocal honors with an exciting young female vocalist by the name of Twiggy. (WB Records, 1455 Fulton St., Bklyn, NY 11216).

Reggae Labels

Since by now reggae is the most familiar type of World Music, I won't give it much ink here, but I will briefly note a few North American grassroots independents that are not so well known. (For regular coverage of the reggae scene, check *The Beat*, Bongo Productions, P. O. Box 29820, L.A., CA 90029 or *Reggae Report*, 8191 N.W. 91st Terrace, #A-1, Miami, FL 33166).

ROHIT RECORDS

Selections include classics by the likes of Black Uhuru, Gregory Isaacs, Pablo Moses, Dennis Brown, Yellowman, the Mighty Diamonds, Freddie McGregor, the Heptones and the Ethiopians, but the real appeal is their large catalog of dancehall reggae --- they are responsible for breaking the ragamuffin hip hop sound of woman D. J. Shelly Thunder in the States before she was picked up by Mango. (Rohit Records, 511 Commerce St., Franklin Lakes, New Jersey 07417).

WACKIE'S

Wackie's ain't wack, just reggae dubbin' in da Bronx mixed at Clive Hunt's Bullwackie Studio. Selections include two fine "African Roots" dubs and a recent lp with dubmaster Lee "Scratch" Perry adding his own special brand of inspired madness to the proceedings. (Wackie's Records, 4731 White Plains Road, Bronx, NY).

VERSE TO VINYL RECORDS

This Canadian label features the world class dub poetry of Clifton Joseph, whose 1989 "Oral Transmissions" recording has a political bite that just won't let go. (Distributed through Festival Records, 3271 Main St., Vancouver, B.C., Canada V5V 3M6).

Update from Part I

Since the publication of Part I of this World Music Guide, I have become aware of some new resources not originally listed (such as the missing address for video distributor Facets Multimedia which is 1517 W. Fullerton Avenue, Chicago, IL 60614); a mail order reggae music video store with a large selection of videos in the \$23-\$25 price range. (Keelling's Record and Video, 190 W. 135th St., NY, NY 10030), and two more distributors of Haitian

music: Marc Records, 1020 Rutland St., Bklyn, NY 11212 and Les Cousins Books and Records, 7858 N.E. 2nd, Miami, FL 33138. Jonathan Demmes' "Konbit" compilation, though certainly a fine album, isn't all there is to Haitian music. Check out Kali-to Coupe's "Sept. Marriages" (J. D. Music Productions, 1196 Nostrand Ave., Bklyn, NY 11225).

Some new or newly discovered books not included in the original resource guide are:

Bira Almeida. *Capoeira: A Brazilian Art Form*. North Atlantic Books.

Marie-Therese Brincard. *Sounding Forms: African Musical Instruments*. American Federation of Arts.

Jenny Cathcart. *Hey You!: A Portrait of Youssou N'Dour*.

Jean Jenkins and Poul Rovsing Olsen. *Music and Musical Instruments in the World of Islam*. Music Research, U.K.

Ellen Koskoff. *Women and Music in Cross-Cultural Perspective*. University of Illinois Press.

Javier Garcia Mendez and Arturo Penon. *The Bandoneon: A Tango History*. Nightwood Editions, Canada.

Joseph Murphy. *Santeria: An African Religion in America*. Beacon.

Charles A. Perrone. *Masters of Contemporary Brazilian Song, 1965-1985*. University of Texas Press.

DISTRIBUTORS Here are some not listed in Part 1

Caravan Music. According to their catalog: "Caravan Music and this catalog were created from a desire to make available to the exploring listener recordings of the diverse musics of the world. Outside of a few major urban centers, most of these recordings are not usually found in record stores, so we have elected to make them available through the mail." Particularly mouth-watering (ear-titillating?) are their sections on Cuban and Brazilian music, but hard to find gems are scattered throughout including four recordings of traditional Australian aboriginal music and three recordings of African pygmy music. Unfortunately the catalog is doesn't list the records/cassettes/CDs with their labels and there is no narrative description of the recordings, but there is an informative introduction to each section of the catalog which puts the recordings in context. Another caveat is that deliveries can take as much as two months. (Caravan Music, P.O. Box 49036, Austin, TX 78765).

Ladyslipper: According to Ladyslipper, "Our basic purpose has consistently been to heighten public awareness of the achievements of women artists and musicians and to expand the scope and availability of musical and literary recordings by women." With the 1990 catalog, Ladyslipper has taken great strides to expand their World Music offerings which now include more varied listings of African, Arabic, Middle Eastern, Asian, Pacific, European, Latin American, New Song and Native American music and poetry than ever before. Special treats include vintage recordings by vocalists Umm Kulthumm and Asmahan swirling in lush Egyptian orchestral arrangements and the more modern Egyptian pop sound of Hanan; music by the sassy Japanese performance duo Frank Chickens; a recording by Peruvian Lita Branda, "La Tigressa de la Salsa" complete with a tawdry record cover that is guaranteed to make you sit up and take notice); "Ali-bi" by Brazilian "tropicalista" Maria Bethania which has a distinct lesbian ambiance; and Cuban born, Puerto-Rican-based, Marisela Verena's womanist "Viento y Madera," which includes the affirmative Latina tune "Soy Una Mujer." (Ladyslipper, Inc., P. O. Box 3130, Durham, North Carolina 27715).

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an interview with ian mackaye of fugazi:

rockin' roll model

by david ciaffardini

It's hard not to write about Ian MacKaye without falling into clichés: Ian MacKaye, a punk rock icon; or Ian MacKaye, a positive punk role model. But such glib journalistic phrases ring with irony. Punk began as a do-it-yourself, to-hell-with-what-the-neighbors-think concept of independence—a shedding of convention and mindless roles of conformity. It seemed absurd that any punk would stand as a role model for others. (The marketing of the depraved image of Sid Vicious is a good example of this kind of absurdity taken to its logical extreme).

Under the looking glass of the mass-media, the concept of punk became infected with commercial fashion and negative stereotypes, each a far cry from the vague role-smashing ideals that germinated punk rock. By the end of the seventies, to many people, punk rock was a decadent copy-cat fashion show of extreme haircuts, leather, spikes, tracks, and bad attitudes.

So when Ian MacKaye and his band *Minor Threat* hit the stages of Washington DC and started releasing records in 1980 and touring, he fell right into a void that was waiting to be filled. With *Minor Threat* he wrote and recorded a song with an idea whose time had come: "Straight Edge." It served as an anthem echoing the idea that you didn't have to be a slut or take copious amounts of drugs in order to be a punk.

It wasn't long afterward that "Straight Edge" bands began sprouting up, singing about the "straight-edge" attitude and challenging folks that didn't tow the line. The song, and the movement it inspired made the names Ian MacKaye and *Minor Threat* household words in the homes of "positive punks" world-wide. But it also became a ball and chain of misperceptions for MacKaye. Many people assume MacKaye is some sort of holier-than-thou punk rock preacher—the kind of guy you feel compelled to hide your beer drinking or dope smoking practices from.

"We don't tell people what to do and we don't want people to look at our songs and go, 'This is the way it is,' MacKaye told *Flipside Fanzine* in 1982. It's something

he has to keep telling people to this day in order to defuse the "Reverend Ian" role that many people expect him to fill.

When talking to the press he takes pains not to preach, to always put things in the context "I feel personally..." If there is one thing that Ian MacKaye has been saying, in both word and action over the past decade it is *Take control of your own life. Don't let someone else or something hold you back. Just do it!*

Minor Threat disbanded a few years ago, and these days MacKaye's regular band is *Fugazi*, a popular four piece band in which MacKaye plays guitar and takes care of some of the vocals and song writing. He is 28-years-old and co-owns Dischord Records, a Washington DC based label that's released about 40 recordings from MacKaye and his friends: bands like *Fugazi*, *Soulside*, *Fire Party*, *Dag Nasty*, *Scream*, *Minor Threat*, *Ignition*, and *Beefeater*.

Ian MacKaye has done it, and the straight-forward, grass-roots, no frills approach he and his friends have pioneered with their bands and record label could be used as a model and inspiration for others trying to balance business, music, and a life worth living.

Let's go over the basics. Dischord Records and stuff.

I own Dischord Records along with Jeff Nelson who was the drummer for *Minor Threat*. We started the label in 1980. There are a lot of people, sort of friends of ours that help us with the label. We're still pretty underground. The label was basically designed to document a community. That was our feeling about it. It was beyond regional. It was actually a community of friends to put our friends'



ian mackaye with fugazi at "the pub", university of california, santa barbara.

Ciaffardini photo

records out and to put out music affordably. We've just stuck to it all along. We don't have any ambition to become a big label, even though, actually we are selling tons and tons of records. We're not having any financial problems. We pay all our bands. We pay all our royalties and it all gets taken care of.

How can Dischord succeed financially, while other small labels cannot?

I think our general overhead is probably a lot lower to begin with. And because we don't have great designs, we've always sort of cut corners and really tried to keep a low, low cost thing going. We're not worried about promotion. We don't spend... like, some labels send out 1,500 or 2,000 copies of an album for promotion. We send out 50 or a hundred. We figure our promotion is in our low prices. We already have a community that will

buy this stuff. We're already part of a community that will check out Dischord stuff. We have a really good reputation. People like us. Because of that we're ghettoized, which is OK. We've been ghetto-ized by a lot of magazines or people who say, "Oh, yeah, there's a hardcore label." Whatever that is. At the same time we just exist only to document those friends of ours who are doing music stuff. And when those people stop doing music then the label would cease.

Do you make a living at it?

Between the band and the label I do, yeah. The band is doing really, really well right now. We've sold 100,000 of Repeater, albums, CDs and cassettes. We shipped that many. I'm pretty sure they will sell. It's going pretty well. The *Minor Threat* stuff still sells really well. We've sold 90,000 to 100,000 of each of those. I don't know why. It just keeps on selling. And everything we've ever put out, is still in print basically. All the back catalog stuff still sells.

What goes on at Dischord headquarters?

We work out of our house. We have an office in our house. A lot of people work with us on the label. There's our friends who come in. All these people come in and work.

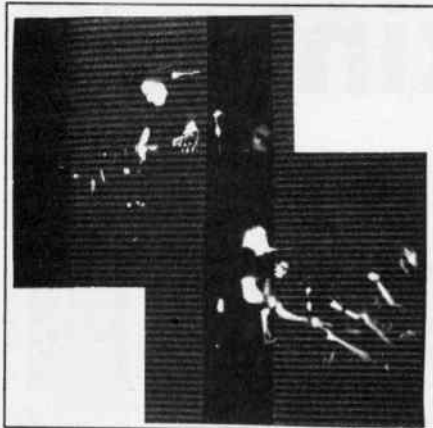
Volunteers? You mean work for you free?

Yeah, basically, whatever. We buy them dinner and stuff like that. It's like all our best friends.

In Washington, there's definitely like over the last decade, a pretty solid scene of friends—a clique, a community, whatever you want to call it.

How has the scene changed over the last decade?

The one thing that I would say that is different than say like 1982 and 83 or even 80, is the network for touring. Then there were a lot more people doing independent shows. Furthermore a lot more halls were willing to do independent shows. Now the halls have sort of wisened up. They've gotten their bathrooms trashed a few too many times. Also, a lot of the bands have become much more business oriented and they run into conflicts with kid promoters, young promoters, people who are doing the show independently because they want to see a band. You end up with situations where you have a band that's high-powered and some kid does a show and at the end of the night the kid has to go to his money



machine to pay them because he lost his ass on it. You can see why the kids like that are going to get discouraged.

You manage to book Fugazi in a lot of places and you keep the door prices at rock bottom.

We have pretty good luck with people helping us do shows. We'll play just about anywhere. Our only sort of basic premise is that where we play has to be all ages. And in America—excluding L.A., which apparently is not a part of America—our tickets are no more than \$5. That's our top door price because when we go out to see shows we don't like to pay more than \$5. And it works out great! I don't know why. I don't know how. Everyone says, "How can you do that? How can you afford to do it?" But we just play and a lot of people come out to see us.

How do you decide how much money to spend on a band's recording?

We've sort of made a limit on what we can spend on a project, as far as the recording, the artwork, and all that, figuring that each record would sell like 3,000. And we figure, "Well, this is how much the overhead will have to be." And if the band needs to go over that then they have to cover that. Which is tough, but that's the only way.

In the beginning of the label we'd go into the studio and we could do a tape in like eight hours, 12 hours. The bands would play live in the studio, we could just mix it. It was always really straight forward stuff. And the artwork was always black and white, really easy going. But as it evolved and people have played longer and want more out of studios and all that—and every studio we go to has upgraded like crazy—so instead of like \$400 for a tape, it's like \$3,000.

You let anyone photograph, video tape, or tape record at all your shows right?

We figure the way to really devalue (bootlegs) is just to let everybody record everything. I think it's pretty cool. Actually that's part of the whole network concept. We [*Fugazi*] did our first American and European tour for a year without a record out. We just toured and toured and played in small little tiny places. And people would start trading tapes. We'd get places and people would know our songs. The network for trading tapes is just phenomenal to me.

What are your goals for Fugazi?

All along, from the beginning since my first band *The Skinkeys* to *Teen Idles* to *Minor Threat*, to Dischord and the other bands, the basic premise has been just to do it.

We don't have long-range goals. We don't have a manifesto or anything like that—those kind of things are sure to fail, ya know. The point is we're a band and we come to play. That's our approach. With the label our point is to document. It's really kept that simple.

A lot of your fans think you want to use your music to make the world a better place to live, stuff like that.

I think that each of us in the band and other people involved feel, "Yeah, I want to help the world." That sort of thing. We happen to be involved in music. I don't know if any of us expect to be involved in music our whole lives, but we happen to be doing that right now. We love playing music, don't get me wrong. We really love playing music. It sits pretty deeply in the soul. But to say something like "Yeah, I think our message really helps the world," I don't want to get into that kind of stuff.

A lot of people are skeptical about so-called "benefit" concerts. Who really benefits?

I know for a fact that when we play a benefit in Washington DC, where we're from—I would say that 95 percent of the shows we play we play free there, always benefits—that money is solid, factual money that goes to causes that we believe in. And we play literally dozens and dozens of benefits. That way I know that the money is going to the front lines like for soup kitchens to buy food, for AIDS hospices, for AIDS education and things, all sorts of groups that we personally feel are important groups, people who are doing good things. And I think that if we weren't in the music I'm sure a few of us would definitely be working in those groups as well.

Can you tell us what the heck you are singing about on your current album Repeater?

To me, I know what the songs are in my own heart. The songs I sing, I wrote. The songs Guy sings, he wrote. We don't necessarily say, "Well this song is about this, this, this and this." In fact, in interviews people are always asking us, "What does this song mean? Can you tell us about this song? What is that about?"

Generally we shy back from telling people what songs are about because in the end, having experienced this firsthand from Minor Threat, you can beat people over the head for eight years telling people what a song is about and they're still going to misinterpret it every time.

We sort of like for people to involve themselves in the music a little bit more, rather than handing them a scripted version of what the song means. Let them decide what it means.

I'm no longer straining to be understood constantly. There's a certain power in how you use words and I'm not going to devalue that by saying 'this is about this, this or this.' Instead, "Here are the words, take it or leave it."

Musicians and artists in general are always proclaiming, "Here's my art. Take it or leave it." But if everybody does leave it, they usually get pretty bummed out and claim the audience was stupid or "unevolved."

That's part of the \$5 concept. People aren't paying an entertainment fee, they are sort of just paying a sustenance fee. We're allowed to suck then. We're well aware of the fact that we err quite often. We're just human beings. Five dollars is cheaper than most movie theaters, at least in Washington. Nobody is going to take a big loss.

When people pay \$10 and \$15 they want to be entertained right down the line. We're not interested in entertaining like that. We have a venue, we have a band, we have people and let's see what we can work out between the three of us.

How did the punk rock bug crawl up your shorts?

When we first started doing it we were mightily inspired by a lot of other people. Dangerhouse Records for instance. That label was a great label. There were a lot of labels. All the independent music that was happening in the late '70s that's what inspired us to do our own thing. It sort of told us that "Yeah, you can do it."



Dischord House

We do these things but we do them just sort of to prove that it can be done. People always say things. I remember someone saying to me that, "Hey, you'll never make it unless you move to New York. You'll never get out of Washington unless you move to New York. If you ever wanna be heard of again..."

This is just nonsensical to me. Just do what you do where you are and what you want. If you wanna move, that's cool too. Don't be dictating rules. As soon as someone tells me a rule like that I'm just like, "We'll see what we can sort out to get around that."

Dischord Records has a reputation for helping other labels.

Certainly, in Washington we help all the other local labels. I think people should always put out their own records—not that the major labels are so heinous, not that they aren't,—more importantly people should understand that it's really just such a simple process to make a record. It's so easy. If you do anything that you think is important you don't have to wait around for someone else to put it out for you. If you think it's important, just put it out yourself. Maybe you lose money but it doesn't make any difference because the document is worth more than money. It just is. That's the way I feel personally.

Instead of like waiting for the contracts to come in, put a little love, a little effort, a little elbow grease and you can have something that stands for what it is. That's the bottom line. People tell me the band could never do this or that or the other thing. Forget it, you can do anything you want.

You're making it sound so easy.

It wasn't easy. I never said it was easy. There were times when we were heavily in debt and it is a pretty horrible feeling.

And there's been plenty of arguments. It takes a hell of a lot of work. It's not like it was some easy thing. The point is it can be done though. That's all there is too it. That's the bottom line. A lot of people may fail, but it can be done. That's all. We've did it so far.

It's easy to be a cheerleader when you have releases that sell 50,000 copies.

We went for a long time without selling 50,000.

The records were working because they were creating a local scene?

Fuck yeah! It was working, because the records existed. That works. That's the bottom line.

We put our first record out in December of 1980. It worked. The moment that first record was made it worked. The label was an ultimate and utmost success the moment we got those records in the fuckin' door. In fact, the moment we decided to start a label the label was a success. Because that decision was the bottom line: We're going to do a record. And we did it. And then we said, "We're going to sell a record." And we did. And we're going to make another record, so we did. And it just goes on.

Give some examples of how Dischord Records helps other bands and labels.

We distribute their records for them. We have a distribution thing where we literally buy the records and distribute them to stores directly, and give them cash so they can press their records.

People call all the time for information on how to start their own labels. We always give them ideas, suggestions, give them phone numbers of people, besides all sorts of the kind of the obvious ways. With D.C. labels particularly.

Aren't you about ready to bail the whole independent label scene and jump to a major label?

We've talked to major labels. We don't have much interest in doing anything with major labels. At this point—and I don't see why this will ever change—the exchange of our control for better distribution, I just don't think it's worth it. I like to be able to dictate when a record comes out, how it comes out, where it comes out, what kind of advertising it has, what kind of packaging it has.

And actually personally, if you want to get into details, I have a lot of problems with the way major labels handle themselves. It's OK for other people; it's fine. For the record, I would feel kind of bad. I just disagree with a lot of the way

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they handle their acts, or products, or whatever.

I don't really know too many people who have sort of made it in the major label process yet.

Lots of musicians have decided it would be stupid to pass up a contract from a major label.

I'm not going to tell people they are stupid for doing anything. They are much more likely to tell me I'm stupid for doing what I do. I've been told that many times over.

People are always telling me I'm dumb or the band is stupid for handling ourselves like this. or "Jesus, why don't you sell T-shirts? You're foolish because you could make so much money." Saying all this stuff. If you deviate it, upsets people all the time. But deviation is where I think a lot of energy comes out of.

You've got an attitude about music seminars, don't you?

I stay away from them personally. It's about business and it's a business I'm just not interested in. I'm not interested in your business. I've been invited to do these seminars plenty of times, and I always just say, "Well, it doesn't really have anything to do with me." Then they say, "Well, it would be great just to come up and sort of give your side." But to tell you the truth, I go, "I don't have a side that is really cross-current to you all because we aren't even in the same water. You do your thing, that's fine."

We're on our own. I'm not interested in attending the seminar or anything. I'd rather stay home and work on the band or the label or whatever.

People are eager to learn how to get "inside" the music business

People say, "What should I do?" I say, "Put out the record if you want to put out the record." Don't comprehend the reason. Put it out because you want to put it out. If you want to make money, forget it.

But you make money at it.

I never have done it to make money. And I'm still not doing it to make money. I make money, it worked out that way, which is weird. I mean, I make money. I made like \$10,000 a year maybe. I don't even know if I made that much. I'm also perfectly happy to live in a group house, I'm on tour all the time. It's what I do.

Do you ever just want to blow it all off and disappear, like the old Jim Morrison myth where he fakes his death?



The only thing I want to do is not play music for at least one year and read for one year. I never went to school (college) and there's a lot of folks I've got to read still. I'd like to go read for a year.

I'm 28 years old now and I've been collecting books for years and years that I want to read and I never can read them. I'm constantly out doing stuff. I do read quite a bit, but not nearly enough.

What's the worst burden you carry as a professional underground rock dude?

I am an intensely overworked person I think. I have the label and the band, we're self-managed. I book all the tours. I'm in charge of our own business affairs. We put out our own records.

A lot of people I talk to have these very specific perceptions of what you are about, even though they have never met you.

The perception of me is weird. Some people think I'm like a Nazi guy, some people think I'm a crazy krishna hippie dude. And I'm none of the above man. I'm just like a person who just does what he does.

Don't you get sick of touring? Having to deal with a bunch of rock ignoramouses and wannabe's in every town, not to mention getting weird stares from mainstream America?

Touring is really wonderful in the sense of going places, seeing, checking in with people. It gives you an idea what the state of the fucking union is. Sure there is a lot of dumb stuff that goes on. And a lot of rituals that you sort of feel disgusted having to go through them over and over and over, having seen them for so long. At the same time you meet people, see places that are ultimately inspiring. A lot of great people are doing a lot of great things and that's good to know.

You're very proud of your punk rock

roots, aren't you?

It's treated me well, and in return I have to keep putting back into that, definitely. Punk rock taught me that I could get up and do it, and that's the bottom line. I still come from that, just do it. Hopefully that's the kind of thing you share with people.

You don't have a very high profile compared to other bands and labels of lesser significance.

Actually the press ignores us. For a band that sells as many records as we do? Like *Spin* for instance, phhhhttt. Not that I care, whatever. It just goes to show.

We're like a sleeper band. I call places to do shows and they're just like, "I don't think it'll do too well." I'm going "Well, I tell ya, we've been drawing big crowds." This whole tour, like 1,000 in Austin, two nights at the Country Club in L.A., we have 500 in San Diego, 500 tonight. We do obviously fairly well for an independent band. With no press.

You'd get more press if you had a major label pushing you, or started offering payola, or you started kissing everyone's ass in sight. Perhaps a gram of cocaine in each press kit?

We certainly don't have a press kit. We don't call magazines trying to get interviews, that's for sure. We just go play. And if people ask us questions, we're happy to talk, for sure. I don't throw out bait.

I think magazines are very important. I think magazines are important when the people who write the magazines are into what they're writing about. And they're interested enough to go out and check out something. But the kind of garbage I see in press kits - that kind of shit - you're just being foisted with the next big thing. Well fuck that, man. I don't want to have anything to do with "the next big thing." I'd rather just be last year's last thing.

You seem to really enjoy being involved in the concept of "underground" culture.

I think the concept of underground creativity and the kind of energy that continues to push things out, that's like the most important thing. Period. To keep that alive.



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G G ALLIN IN PRISON!

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G G Allin is a rotten, stinking, filthy, nasty, unsanitary low-life. He is also an itinerant rock lyricist and vocalist who, since the late 1970s has been touring the states fronting short-lived rock and roll bands. He's released several LPs and singles that spew forth his unbridled vulgarity in song form. Songs like "I Wanna Rape You" and "Stick a Cross Up a Nun's Cunt" are just two out of dozens of atrocities he has memorialized in vinyl editions.

His repulsive performances seldom last longer than 20 minutes, usually being shut down as soon as an authority figure sees what is going on. A typical Allin performance consists of him taking the stage wearing nothing more than boots, a soiled jockstrap and a padlocked dog collar. What he does after that is ...well, you can read about it in his own words below. Let us just say that even though he is a rock star of sorts, you don't want your sister going out with him. And should you ever be invited to attend a G G Allin performance, we suggest you avoid the front row. Actually, we suggest you avoid the performance altogether, unless of course, it's something you just gotta do.

This article, if it serves no other purpose, will be beneficial just as a warning to the world of what you may encounter should you have the occasion to be in the same room with G G Allin.

Allin generated a buzz in the scene in early 1989 when he purchased ads announcing that he would commit suicide on stage in New York on Oct. 31, 1990. Much to the disappointment of many people, Allin's plan needed to be postponed. Allin was arrested on Sept. 12, 1989 on an assault charge involving a week long drunken party where he allegedly handcuffed his host to a bed and burnt her leg with a disposable lighter.

With prosecutors threatening to press an attempted murder charge, Allin plea bargained and plead guilty to felonious assault. He was sentenced to an indeterminate sentence of 1 1/2 to four years in prison.

Allin believes that his reputation as a controversial punk rock performer—not to mention his appearance which includes self-inflicted scars, and crude tattoos telling people to Fuck Off—will be used against him in determining his sentence length. If he serves the minimum year and half, he can be out on Nov. 21, 1990.

Allin gave this interview from inside Adrian Correctional Facility, Adrian, Michigan.

Questions and transcription by David Ciaffardini

What is your most memorable show?

They are all deadly. There's a million of 'em. What comes to mind is the Montreal show when I was playing with the Flank-Fucks. I was walking around the street and I found a hooker. I asked her, "Why don't you come back and be part of the show tonight? Come on up on stage, dance, do whatever you want to do. Rip your clothes off. But don't tell the band." She had no idea who I was. I just kind of convinced her to do this. The band was playing their introduction, then she came out completely naked. I wasn't even on stage yet. I had two chick bass players, Edison was on guitar, and this Canadian guy on drums. She comes out and she's dancing, and fingering herself, Edison is loving it. And the crowd's getting into it. So I come out and I take a big shit on her. I do this enema and just blow shit all over her. And I go down and start eating her out then I wrapped the microphone around her neck and start choking her. And she's freaking out by this time. My bass player was puking. She didn't know what I was gonna do, either. She's throwing up at the sight of this. And then I just start cutting myself and we just start rolling around in shit and blood. She got away finally. And then I just went out and started beating the shit out of everyone I could in the audience.

I think the show lasted 15 or 20 minutes. Maybe not even that long. There's a million stories. That was just an every day occurrence.

Why don't you do something positive with your life?

To me this is positive. It's negative but it's positive for me. I just feel that this needs to be done. Somebody needs to do it. I'm disgusted with these new bands, bands like Gwar, its phoney. What I do is real. It's really me. It's real. When I leave that stage and people go home, it ain't over for me. I'm still suffering, I'm still bleeding, and I'm still going to the hospital, or I may be going to jail. It never ends for me. It's me. When I go home, the dog collar never comes off, I never change my clothes, I never wash my hair.

You call that positive?

It's positive for me. I feel the need to do it. I feel I'm the only hope left for the underground. I feel it's got to be done. It's got to be done. There are too many bands that have fallen because of the laws and the censorship and the people saying you can't do this and you can't do that. Fuck it, you can do anything you want to do. Do whatever the fuck you wanna do. Fuck the laws.

You're really just a stupid, jerk-off, show-off, aren't you?

There has to be somebody out there willing to go further than anyone else has gone. Because you need the leader. Somebody has to lead. Somebody has got to go where nobody else is going to go. That puts you in a position of death and subject to going to jail but somebody has to do it. Otherwise everyone is going to sell out, everybody is going to compromise, everybody is going to be afraid. There has to be a leader who says "Fuck it, I'm not afraid. I'm going to go



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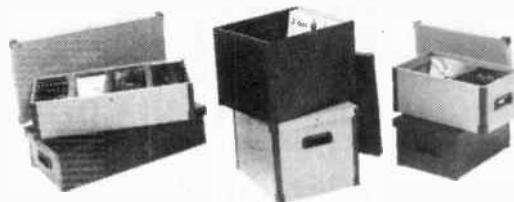


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over that fucking thing and if they put me in prison, then let 'em put me there, but I'm going there with what I believe in. That's what we got to do. There are too many conformists.

It wakes people up to the reality of what's going on. There are people getting hurt everyday. If these people come to my show and they have a wonderful life and they get hurt maybe they'll realize that that shit is going on everywhere. So what if they get hurt? They're gonna heal. It's not like, "Oh, fuck. Oh, I got hurt, let's put this guy in prison and ruin his life." It's like, "I got hurt, I'll heal, I'll learn something from it." It will be a learning experience. It ain't no fucking thing where you gotta put someone in jail, especially if someone asks for it.

When people come to my shows, as far as I'm concerned there's a sign on the door that says "Enter At Your Own Risk." They know what's going on. They know what's gonna happen.

I don't ask people to come to my shows. If people want to come, they can come. Fine. They're going to be in the fire. I'm not there for them. They're there for me. They're there for my entertainment. They're there for me to fuck with. If they want to come, fine.

I don't give a shit if anybody ever comes or I don't sell another record. I'll put my records out just the way I did twelve years ago. I'll sit in my fucking room and fold every one and I'll still put them out and I'll go out in the streets just like I did in the early days with a shopping cart and I'll sell them to anybody who will fucking listen to them.

You're just a freak show to most people.

If they want to look at it that way, that's the way they can look at it. But to me it's my existence, it's my reality.

Because you're such an extreme asshole, don't many people want to kick your ass?

I've been fucked. I've had people hit me over the head with chairs, kick the shit out of me. I've had death threats every time I've played a show. What am I gonna do? Fuck it! I'm going up there and if someone is gonna shoot me, let 'em shoot me. I'm just the kind of guy that would fuckin' keep on going. A muth-fuckin' bullet probably wouldn't stop me.

When we played in Montreal these guys grabbed me and kicked the shit right out of me. I mean with their boots, in the head, to the ribs, for about 10 minutes. And I just got up, grabbed the mike, and just kept on going like nothing even bothered me. I didn't feel it. I didn't feel a thing. Too much adrenaline. It's like when I go out and break these thick whiskey bottles over my face and just start carving myself up. I don't feel that. I don't feel nothing.

Although you plead guilty to felonious assault against Leslie Morgan, you feel you're a victim of an unjust legal system?

What the whole thing boils down to is they don't want me back out on the stage. I really believe this. I can tell by the way they go through my mail and censor my mail, by the people they let me stay in contact with. I've been cut off from responding to some people.

With the evidence I had in court, I could have beat it if I had a good lawyer instead of a public defender.

On a felonious assault I should have got parole or probation. But they stipulated in my pre-sentencing report that if they let me go they thought I would return back to my lifestyle and my stage performance. Now, that right there is not what I'm in here for.

On one report they've got me down as a C.S.C., a sex crime, on another report they've got me down with felonious assault with a dangerous weapon, on a third report they have me for great bodily harm

less than murder. They didn't really know how to categorize what the fuck my crime was, so they put me down for felonious assault, made me go to sexual psychotherapy. My P.S.I. report says that if we release him on probation that he'll go back to his masochistic lifestyle. What are they trying to say here? What happened to the crime, the thing with Leslie? She was consensual to every single thing that went on and there was more than enough evidence to prove this with the letters and the phone calls. They had no case, it would have made them look like fucking idiots to not put me in here, so that's what happened. The FBI arrested me. What are they gonna do, say "Oh, fuck, we fucked up," and let me go? No. They're gonna put me in prison because they got me.

You're also wanted in Connecticut for indecent exposure to a minor and endangering the lives of members of your audience? Did you do those things?

Well, I came out naked but I don't consider that indecent exposure. Its part of my performance. As far as indecent exposure to minors, isn't it up to the club to decide who they're gonna let in? I don't think I should stand at the door and fucking "card" people. The third thing, endangering the life of my audience, I mean who's to say when they're throwing fucking bottles at me. It's a two-way street on my stage. If there's a battle going on, who's to say they should hold me responsible? There were bouncers, three guys in front of the stage, one guy had a gun, one guy had a pistol, and one guy had a fucking crowbar. I wasn't sure whose side they were on.

You said you expect more warrants to start showing up.

Well, you know, we partied a lot the year before I got arrested. We were basically out there doing as much as we could possibly get away with without getting caught. I think they used the Leslie thing to get the FBI involved because they couldn't catch me. I was living in a car when I got arrested. They had no idea where I was. Whenever we played in a city and we'd leave, the FBI would be there the next day looking for me. And I was gone. I didn't know. I didn't even know I had the warrant in Michigan. I thought it was for because I was advertising my suicide.

I was always one step ahead of them for about a year or so.

What were you trying to accomplish?

We were trying to cause as much trouble around the country as we could and then get out of town. We had the posses looking for us. We had people we stayed with and the posses would come over. We virtually got run out of town everywhere we played. We had gotten into so much trouble and went to people's houses and sort of took over. Wherever we played we took over. Did whatever the fuck we wanted to do. In a sense we ended up stealing equipment from places and fucking people over. I was so fucked up the whole time, I didn't even know where we were. I woke up one day in Texas and I thought I was in Chicago.

At that point I knew what the suicide gig was. I was definitely seeing how far I could go. People were betting on whether the next show would be the last fucking one as far as they were concerned. That's how far I was going. When I did a show I was bleeding for weeks. During the course of that one year, I broke my ankle, I broke all my ribs, I cracked a bone in my knee and just really fucked myself up. I was walking on a cane for quite some time.

If you broke all these laws, why shouldn't you be left rotting in jail?

Because I never got caught for it. As far as what I do offstage, I

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did get away with a lot. But I never got caught. They have no proof of it and that's not what this case is all about. It's about some girl who got jealous because I wouldn't talk to her anymore.

What I do on stage is my expression. That's my freedom of speech. I can do whatever I want on stage. If people want to come and see it then they want to come and see it. If I tell someone I'm gonna fucking get on stage and start a riot and I'm gonna fuck you up and if they are going to come in and challenge me, then OK, this is what it is. This is my reality. This is how I go through my head. This is my therapy. This is how I express myself.

You don't exactly make sure your audience will enjoy your show.

For one, I don't really care for people that much. I don't have a lot of friends. I've burned every bridge I've crossed. For me, to get out what I've got to get out of my head I do it on stage and I do it the way that I have to do it—Violently. And that's the only way I can get it out. It's there. So it just goes through me.

You admit to being violent. Why should anyone believe you didn't assault Leslie Morgan against her will?

I'll tell you one thing, I've got letters. The incident happened way back in April. Why was she still writing me letters all the way up to August? Why were we still talking on the phone? I have a letter dated in July that said she still wanted to marry me and how much fun she had. And why did she sleep with the whole band after she was done sleeping with me? Why did she keep calling me? Why did she leave messages on my machine? Why did she invite us back? There's too much there. We spent five days there after the incident happened. It is right there in a fucking nut shell.

Do you still have plans for your public suicide?

Well, I really won't even comment on that. It was going to be this year, and yeah, I would of done it. I was all set to do it. I had the plans. I had everything set. I had the weapon I was going to use. I was going to do it in New York. If the club weren't going to do it, I was going to do it in the street. But now, yeah, it's changed. It's one day at a time. I really don't know what the plans are.

Why did you want to kill yourself in public?

I'm fascinated with suicide and death. It seems like the ultimate thrill. I've done everything. I've experienced every kind of pain and torture, so if figured the ultimate thrill for me would be death. I figured to do it that way would be more fun than just dying. I just wanted the thrill. The whole excitement that builds up to it, it's like a climax. It's like you got it, you got a minute to go, the backstage and just everybody there and the anticipation of the final blow.

People have been saying you are planning to take out half the audience before you go?

I never said that. I can't tell you what would have happened. But I never said that. I never once said that. People kind of interpret it in their own ways of what they want to happen and I think the stories got pretty twisted. It's like the incident here. The newspapers when I first got arrested blew this thing all out. It looked like something you would see in the National Enquirer. Victim faces Death! Masochistic Punk rocker. So I was hung day one.

Why did you plead guilty?

Because there's no way a jury...they wanted to give me six and a half to ten. The jury would not have found me innocent, no matter what, whether I was or not. Just because of my reputation, just because of the way I look. I was the guy they were going to put away.

I took the lesser of the two. I plead guilty of felonious assault because I was surrounded by people who were taking advantage of me. My lawyer wasn't even on my side. The day before my sentencing, I said, "Well, let's postpone it and let's think about this." He said, "I want to get you sentenced because if I can get you sentenced before Christmas I get a fucking Christmas bonus." I hate that shit. He was just in a hurry to get it done.

And another thing, this state gets \$24,000 for every person that comes in here, and they get \$17,000 each year after. It's a big business. It's a money thing. As many people as they can cram fucking in here, the more money the state gets, the more pay raises the guards get, the more pay raises the counselors get. The money don't go to the fuckin prisoner, I can tell you that now.

Any chance you'd commit suicide while in prison?

I've thought of that a few times. No. No. See, that's what they'd want me to do. I got to do it on my terms. I'm not going to do anything these people want.

Do you think anyone in prison might kill you, and make it seem like a suicide?

Well, I thought of that, too. That's a possibility. You never know. Basically everybody in here, we're all in this thing together. There's fights, and its survival, and you don't trust anybody, but we're all prisoners and we're all scum to the society, so we all got to survive in here. You just do what ya got to do.

Why don't you change your life and try to help people?

It is helping people. When I was growing up, I was a loner. I didn't even have any friends back then. I didn't care to have them, though. It wasn't that I needed them. I didn't want them. I've never really liked people. To me I needed something that was out there that I could associate with. I needed something that was so out of people's reach. When I was a kid there was really nothing out there for me. I guess for me, it was like the MC5, and I guess it was Iggy, though I hate being compared to him. There were bands like that I felt like I could identify with at the time. New York Dolls. People need that. Especially kids, the misfit kids, or the street kids, or the kids that really feel that they don't belong. There really are a lot of people out there who feel that they don't belong somewhere. I think that's where I fill the void.

I mean, there are people that don't want to hang around the so-called trendy punk rockers, or these hip trendy scenes. There are people just out there who have nothing to believe in. And I'm that person. I'm that person that goes beyond any kind of scene. I'm just myself and I do what I gotta do.

Do you think you are a role model for people?

I get letters all the time from people that say I've really changed their life, even. I don't know how! There are people out there I suppose who get something out of it. I don't know what. I'm getting my own thing out of it. I don't give a fuck what anybody else is getting out of it.

I once said my audience was my enemy. In the overall picture that's true, but after the show's over, when you weed out everybody that you've beaten the shit out of, and the people that have left because they couldn't take it, you got those few people left and that's the core. That's the core of the people. If you can get all those people together then you've got a strong force. Take over the fuckin' world!

Yeah, right.

I want to just show people that they can do what they want to do. I'm not saying someone's gotta do a fuckin' enema or cut themselves.

ELECTRICAL CHARGES, HE IS A CONDUCTOR OF UNEXPRESSED DESIRES AND PERVERSIONS THAT BREED IN THE MINDS OF MANY IN SOCIETY. IN TRIBAL CULTURES, ENERGY LIKE THIS MAY HAVE BEEN RELEASED AND EXPRESSED THROUGH COMMUNITY CEREMONY AND TRIBAL AND FAMILIAL RITUALS. TO SOME EXTENT HE HAS FALLEN INTO THE SHAMANIC VACUUM IN OUR COUNTRY. G G

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That's just MY way of doing it. It's just telling people they can do whatever the fuck they wanna do and nobody has to tell them any different. There are many ways of doing that. You can be a writer. You can be whatever you want to be. You don't have to do what I did. That's my way of doing it. Piss the mother fuckers off, who gives a fuck?

Why do you think people want to put people like you in jail?

They want to fuckin' break you down, they wanna make you useless. When you leave here they want to make you part of their fucking boring Christian fucking morals and values. Their lives are so boring they feel they've gotta ruin yours. They don't like what you do because they're too fucking jealous because you're out there doing what you wanna do, and they wish they were doing it but they can't.

You're a thief. The music business is full of thieves.

I've done all this and I've done all that, but so has everybody else. I haven't done any worse than anybody else, either. I'm out there trying to survive. I'm a survivor. If somebody leaves something in front of me, and they're not looking, yeah, I'm gonna take it. So is the next guy. I've been ripped off. I've been ripped off by every mother fuckin record company in the business. I've been ripped off by band members. I'm fightin' fire with fire. That's why I don't have a steady band, it's been a long time since I've had a steady band. Because I'm not the kind of guy who just wants to hang around and just fucking let life pass by. I want to take it!

Why should any body give a hoot about your case?

I'm looking at it from a performance point of view, too. This ain't just affecting me. This could be affecting a lot of people. They say, "We got away with this. We put this guy away. He's a fucked up performer. Now if we did this to him, maybe we can take this other guy. He's doing some shit we don't like."

This is the situation where people have to stand up against the law, the system. Look at the way the music system is going. Look at the censorship. I can't even get my records distributed anymore. People are so fuckin afraid of GG Allin records. It's like if you hold one it's going to burn your fucking hand. People are so afraid of what I stand for, for some reason.

2 Live Crew's record was declared obscene by a federal judge.

That's just because it's commercial. That's just because they are on a major label. What they are trying to do is force people to think that this major label bullshit, mediocre music, is radical. It's not. It's what they want you to think. But they want to put me in prison because what I do really is a little more dangerous. They don't want you to know about me, but they want you to know about these bands that they want you to think are outrageous. They want to make the limit. They want to say, "Hey, if you step over that line, we're going to put you in prison."

Why don't you make any money from your records?

I was just fucked up. I was drunk and a junkie, and I'd just sign contracts. When New Rose offered me \$5,000 to make an album (which is the most I've made), I took the \$5,000. That motherfucking shit looked good at the time. I spent it as quick as I got it. They told me I shouldn't do it, "We'll give you a little bit now, and we'll pay you royalties. I said, "No. Fuck, I want the \$5000 right fucking now. I need the \$5000." So I got the \$5,000 so I don't make anything off that. The ROIR cassette with Mykel Board, he's about the only one who ever still pays me. I still make money from that. Homestead, who knows what's going on with them. And Black and Blue, I don't make anything. I

never had a manager. I have a helluva time managing myself.

Now that you're in jail, does it feel good to be straight as far as drugs and alcohol go?

I've got my head together. I've been doing a lot of writing. I still miss getting fucked up. I am getting a lot done. But it's still there. I still have the urges.

What are you going to do when you get out of prison?

I don't know what's going to happen. I'm not going to stop doing what I do. It's me. It's in me. It's who I am. I'm GG Allin.

Maybe jail is a good place for G G Allin?

Yeah, I can deal with it. I've been a loner all my life. I've lived in these rooms where I never came out for years. Doing this time isn't that big of a deal. But that's not the point. It's the principal of it. That I don't belong here because I'm not guilty.

But I'm not having a problem doing time. I'm conditioned to doing time. This is great. I don't pay rent. They feed me. But I don't like being told what to do. That really sucks.

Do you miss touring with a band?

I really miss being on the road. I live for being on the road. To me being on the road is like being home and coming back home is torture. I hated coming home. Coming home was a sonofabitch. When I came home and I was living with someone, they left. When I was coming off the road, there was no living with me.

It's amazing that any woman would want to have anything to do with a filthy, scum low-life like yourself. But some women actually will let you touch them, right?

Women are fascinated with it. My relationships are from women approaching me. And after a while they'd ask me to move in with them and after a while they would realize it was a mistake. Because I was pretty uncontrollable. I would steal my girlfriend's car. I would steal money if it was left around. And I never worked. And a lot of times they had to pay the rent. And I NEVER pay the rent. If someone wanted me to live with them the stipulations were: "You work and I don't, and I get fucked up and you pay the bills."

Why would any woman want anything to do with your scummy ass?

I have no fucking idea. I don't know. I guess maybe it's because they are fascinated or curious. But when they find out, they don't like it. I am not an easy person to live with. I've had other girls that could have probably pressed charges on me, but didn't. I've done things that I won't even mention here. A lot of times I just get fucking pissed off and when I get mad I get fucking crazy.

And yet you say you shouldn't be put in jail.

This case is different. It really is different. This girl really wanted us to do this. I never even handcuffed her to the bed. I'm not the only one who went in that room. Now I admit what I did: I cut her and I drank her blood. Now I admit to that, I admit that to anybody. But she asked me to. She said, "GG, cut me the way you cut yourself." OK, I've done it before, it ain't any big thing. So I did it, and there was no complaints, no screaming, no "get the fuck out," this and that.

If you could make a deal that if you could be let out of prison you would the following week commit suicide, would you do it?

I'd probably do that. I'd rather do that than be in here. I don't want my rights taken away from me. If somebody told me I had to do life in prison, I'd ask for the death penalty. I'd rather die than to live

ALLIN PERFORMS ONE OF THE IMPORTANT FUNCTIONS OF A SHAMAN—TO SHOW THE TRIBE THAT SOMETHING THAT THEY THOUGHT WAS IMPOSSIBLE, IS IN FACT POSSIBLE. MAGICK. WHEN THE IMPOSSIBLE OR UNHEARD OF IS SHOWN TO BE REAL AND ATTAINABLE, NEW TERRITORIES IN HUMAN POTENTIAL OPEN UP. IN G G'S CASE, THE GOALS MAY NOT BE PARTICULARLY LOFTY, BUT

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this fucking existence, people telling you what to do.

People who want to beat the shinola out of you might be waiting at the prison gates when you get out.

I believe that will probably happen. Especially if I get out in Michigan. There's no doubt. I don't care. It makes life more exciting. Danger is always a thrill. I don't mind. I kind of look forward to places where I get death threats. It's sort of like playing army. You route out a strategy and you go with it. You attack and you hope you win the war.

You haven't been happy with some of the interviews that you've given in the past.

Most of the interviews that I do really seem not to hit on any significant issues. It's usually, "How many dogs have you fucked? How was your brother in bed?" Everybody knows that shit. I go a little bit deeper than that. I think it's very important for people to realize that I'm serious about what I do. A lot of people I think will listen to some of my records and think, "Well, this guy has got to be a joke." Well, I'm not. If they knew me, they'd know that. People that know me, know what I'm capable of.

Do you think the world will be better if there were more performers like G G Allin.

I guess. I don't think anybody will, or will ever be. If there is, yeah, I guess that'd be good. You gotta have somebody out there doing it. I'm sure when I'm dead, somebody else will come along.

Clinical Impressions:

(Obtained through Freedom Of Information Act)

Mr. Allin is a 33 year old, divorced, white male, serving his first term with the MDOC. He was convicted in Washtenaw County and sentenced to a term of 1y6m-4y for the instant offense of Felonious Assault. Mr. Allin is a punk rocker who performs in a group called G.G. Allin. He met the victim at one of his shows in Detroit. According to the PSI, on 4/13/89, Ann Arbor Police officers were dispatched to the University of Michigan Burn Center in reference to an assault report. The victim, using an alias name, had indicated that she was suffering from several serious injuries which had been inflicted by three unknown black males. She later recanted her story and cited the subject as the perpetrator. The injuries described by the hospital physician were numerous cigarette burns on the face and bottom of the feet, several cuts on both cheeks, cuts down the middle of the abdominal area, deep cuts and half moon shape encircling both breasts and a 4"x4" third degree burn requiring skin grafts on the left leg. The PSI description of the offense is lengthy. A brief encapsulation suggests that the incident occurred over a several day period. The victim had invited the subject and his band to stay in her home while they were performing nearby. The victim, subject and numerous other individuals (perhaps up to 50) were drinking heavily during these days. On more than one occasion she was handcuffed to a bed. She alleged that she was violated, humiliated, burned, tortured and beaten. The reader is referred to the PSI report for a more complete representation of the circumstance. Mr. Allin denied the allegations presented by the victim and offers evidence in support of his claim that she was a willing participant in the behavior which did occur. He states that this woman was a willing participant in having sex with all members of the band, being handcuffed to a bed and allowing Mr. Allin to superficially cut her breasts with the jagged edge of a beer can "so I could [drink] her blood". "She wanted me to do this." According to Mr. Allin, these events occurred over several days and this woman had many opportunities to seek assistance or run away. Previous adult convictions include indecent exposure,

disorderly conduct, and assault and battery. Records suggest that he has pending charges for disorderly conduct, obscenity to minors, risk or injury to minors, and public indecency. A review of his personal history reveals that he was born in Lancaster, New Hampshire. He is the youngest of two children born to the parents union. He was 5 years of age when his parents separated and subsequently divorced. Irregular contact was maintained with the father throughout the formative years. He was primarily reared by his mother and maternal grandmother during his formative years. His mother remarried when he was 11 years old. He is a high school graduate. He was married in 1980, and divorced 6 years later. His musician road work and her modeling were cited as the major reason for the marital discord. Mr. Allin has been the vocalist in a 5-piece rock band which has been his major source of income for the past 13 years. He began using alcohol at the age of 17, with abuse ensuing during the last 6 years. According to a mental evaluation performed for the sentencing judge, Mr. Allin states his sexual preference is strictly heterosexual but he "enjoys doing kinky things" such as "being tied up by, crapped on and pissed on by women". He states he enjoys self mutilation on stage "because people suffer a lot in the world and this way I do it to myself and when I leave the stage I don't have to suffer anymore". This resident does not have a history of psychiatric illness. He denies the presence of any disabling physical illness.

TEST RESULTS: Welsh Code: 96'485-13720 F-LK?: Megargee Classification: ABLE. This resident's MMPI is considered valid and suggests appropriate test taking attitude. Individuals with similar high point pairs are described as angry, hostile, individuals, who may exhibit grandiosity and egocentricity. They are also irritable, excited, and energetic. Inventory responses include admission of unusual experiences and beliefs, many of which may include a paranoid component. This response pattern often suggests an individual who finds comprehension of human motives and behavior difficult. The extended score report reveals elevations in narcissism, authority problems, ego inflation, and psychomotor acceleration. Projectives are characterized by narcissism and grandiosity. Results of the B-G and SDMT do not support the presence of degenerative neurological process or cranial trauma.

An analysis of the above stated clinical and psychodiagnostic data does not support the presence of active psychotic process or organic deficit. He is not suicidal or homicidal. He is very comfortable with his chosen life-style and does not view his behavior as helpful to others. History and personal admission support the presence of alcohol dependence. He appears to have a mixed personality disorder with borderline, narcissist and masochist features. He appears to lack from ego identity. The interested reader is referred to the psychological report by George Elioupoulos, M.D., dated 11/25/89. The etiology of the instant offense may be attributed to bizarre sexual performances, poor judgement, alcohol intoxication, and at least a marginal complicity on the part of the victim.

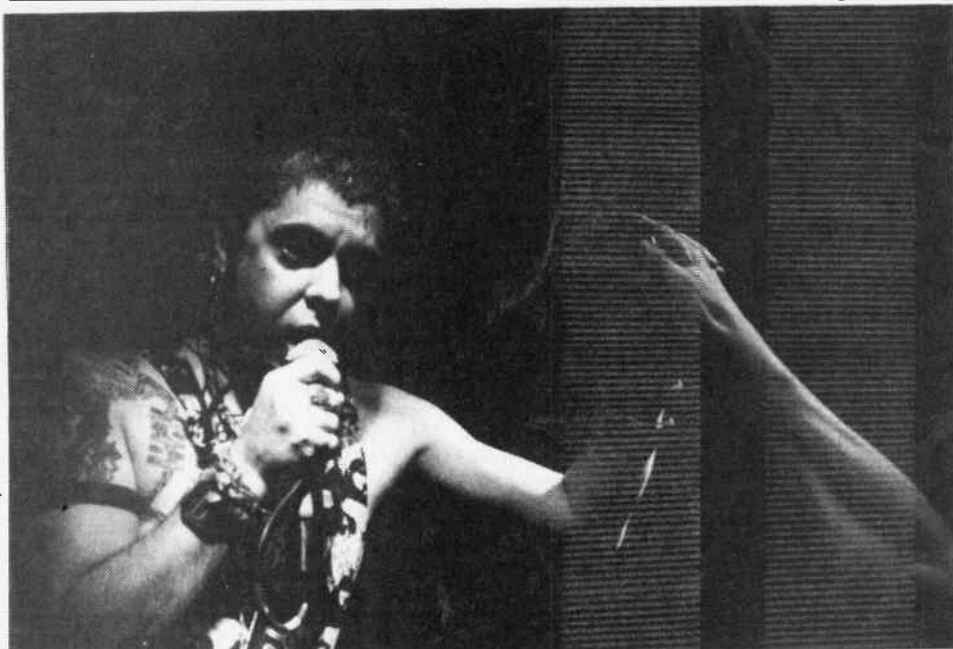
RECOMMENDATIONS: This clinician concurs with the recommendations that have been made by the Corrections Program Coordinator. Those recommendations include vocational counseling, a routine work assignments, and participation in the drug/alcohol rehab program. Additionally, I am recommending that MR. Allin participate in sex offender group psychotherapy (ST). This resident appears to have made adequate psychological adjustment to the confines of the institutional environment. The prognosis for successful societal reintegration is viewed as optimistically guarded.

-Brian C. Smith, M.A., Psychologist

ARE CERTAINLY BASIC: YOU CAN GET AWAY WITH A LOT MORE OUTRAGEOUS BEHAVIOR IN AMERICA THAN YOU PROBABLY EVER IMAGINED. ALLIN'S ACT IS A VERY BASIC METAPHOR: "GO FOR IT, DUDE!" IT IS A PRETTY AMAZING FEAT OF HOCUS-POCUS THAT IN THE NAME OF ROCK N ROLL, G G HAS MADE A CAREER OUT OF SINGING SONGS OF HATE, DEPRAVITY, AND VIOLENCE, DEFECATING ON STAGES FROM COAST TO COAST, AND BEATING UP HIMSELF AND HIS AUDIENCE.

— DAVID CIAFFARDINI

Thee Acid Beat Goes On



Genesis P-Orridge makes contact, Riverside, Calif., 1990 De-Tour. Ciaffardini photo

Psychic TV Biography

(As prepared by Psychic TV)

Psychic TV was formed from the ruins of Throbbing Gristle and Alternative TV in 1981 by Genesis P-Orridge and Alex Fergusson.

Throbbing Gristle, of which Genesis P-Orridge was leader, invented the genre of Industrial Music immediately prior to Punk Rock in early 1975. T.G.'s first LP is one of the 50 most collected records of all time, exchanging hands for 300 or more British pounds. They are often compared to the Velvet Underground in terms of their radical and lasting exploration of music and style. Many, many successful early 80's pop bands were inspired by their music and attitude, from Depeche Mode to The The, they became an essential part, and still are, of Rock music history. Mute Records are to release all T.G. studio albums on CD later in 1990.

Alternative TV was founded by Mark Perry and Alex Fergusson at the beginning of Punk Rock in 1976. Genesis P-Orridge was the original drummer. ATV/T.G. both practiced in Gen's basement in Hackney, which later was dubbed The Death Factory. Mark Perry was founder of Sniffin Glue, the very first contemporary style xerox fanzine. Alex Fergusson was an exiled musician from Glasgow. Alternative TV were managed by Miles Copeland and Mark Perry as A&R for his labels helped sign up and ex-

pose The Police, Chelsea, Squeeze, Sham 69, & others. The worldwide adoption of insolent and challenging music fanzines that continue today can be directly traced back to Mark. The Velvet Underground connection continues with John Cale producing their first LP. The Genesis P-Orridge connection continued with him playing drums and percussion on the ATV LP *Vibing Up The Senile Man*.

Genesis P-Orridge put Throbbing Gristle into voluntary liquidation in May 1981 in San Francisco and celebrated by marrying Paula P-Orridge in Tijuana, Mexico with Don Bolles, drummer of America's first Punk Band, The Germs, as best man.

Alex Fergusson resigned from Alternative TV around the same time and moved into a Hackney House next door to Genesis P-Orridge that was, and is one of a street of terraced houses squatted then legalized by Genesis P-Orridge to become the Beck Road Artists Association which is now also a legendary community of Artists and families and recently the subject of a TV documentary.

Alex and Gen, as we shall call them from now on, licked their wounds of battle with the establishment, both Industry and Cultural. Gen had put on an art exhibition at the ICA in London called *Prostitution* that had set up a mass media mood of hysteria that fueled the Sex Pistols coverage shortly after.

In 1983 Alex told Gen he should get involved with music once more. Gen declined. Alex insisted. They worked togeth-

er on some songs. Stevo of Some Bizzare signed them to his label. He had been a Throbbing Gristle fan. So had Matt Johnson and Soft Cell, both already on his label alongside Cabaret Voltaire, the other prime producers of British Industrial music. Through Some Bizzare the new group, called Psychic TV by Gen, were signed to W.E.A. Records. Their first LP was called *Force the Hand of Chance* and featured Marc Almond singing vocals on two tracks. There was also a free LP using ethnic instruments, including 23 human thigh bone trumpets from Tibet. Most surprising of all was the use of strings and classical orchestration. These were scored by Andrew Poppy, met through a Beck Road Resident, who through his work was signed to ZTT.

The 1984 Psychic TV LP was *Dreams Less Sweet* which came out through CBS Records. This was recorded totally in the still revolutionary Holophonic Digital technique using no microphones and is still the most technologically advanced LP ever recorded in the history of music. Pink Floyd and Michael Jackson have used Holophonics for special effects since Psychic TV pioneered it with Hugo Zuccarelli, its inventor.

At this point Stevo and Gen squabbled and Psychic TV went back to being totally Independent and set up their own label, Temple Records, the Temple is what a boxer hits to knock you out says Gen. Paula P-Orridge runs Temple Records from their living room.

Psychic TV have since 1984 released a long series of challenging and varied singles and LP's. In 1989 they were listed in the Guinness Book of Records alongside the Bangles, McCartney, Jackson, Elvis, etc. for having released more LP's in one territory in one year than any other rock band ever. They did the score for a ballet written by Micha Bergese, who was the Wolf in Company of Wolves, this was called *Mouth of the Night*. They did several film soundtracks for a long-standing friend of Gen, Derek Jarman. They toured all the territories of the globe playing live more and more often. Their single, "Godstar", about Rolling Stone, Brian Jones went to 39 in the National Gallup Charts of England and was Number 1 in the Music Week Independent Charts for 5 weeks. They followed this with a version of Good Vibrations coupled with Roman P(olanski) that was taken up by RCA Records and got to number 41 in the National Gallup Chart.

Due to "Mismanagement" they discovered themselves broke and in debt despite all this Pop Success. Irony. Alex and Gen parted amicably. Alex no longer able to jus-

With Psychic TV & Friends

tify the equation of "Success=Abuse" of the music business. He went on to produce the first Gay Bykers on Acid LP and is lately working quietly on song writing as Ambership. Gen decided to continue. Psychic TV began to release a series of 23 Live Albums in 23 Months. These are up to number 16 so far and are a unique document of their more and more intense live performances.

In 1987 Psychic TV went to visit The Fon Force in Sheffield, UK just prior to the release of House Arrest by Krush featuring Ruth Joy. Gen wanted to develop a Psychedelic Rock/Dance music. The result was "Tune In, Turn On The Acid House", the first single in the world to have "Acid House" in its title. It was an immediate success under the pseudonym "Superman" and entered dance charts everywhere worldwide. It featured Timothy Leary saying "Turn on, tune in" off an old 60's record of Gen's. At the same time Gen teamed up with Richard Norris of Bam Caruso Records and with Dave Ball (formerly of Soft Cell) they recorded an album that pre-

tended to be rare early Acid House rock tracks called *Jack the Tab* this was given great critical acclaim and still sells well worldwide to this day even as far away as Brazil and Turkey.

Psychic TV have continued to play live and tour meeting with great success in the United States in particular. They have just returned from sell-out dates in New York at Halloween, and sell-out dates in Brazil. In New York they played live with Bachir Attar of the Master Musicians of Jajouka who played on the tribute track to Brian Jones on the latest Rolling Stones LP *Steel Wheels*. Next year Psychic TV intend to push the limits of music again by more collaborations with Bachir Attar and the Master Musicians both in Morocco and America.

Present PTV line-up is: Genesis P-Orridge- Guitar; Vocals,
Mistress Mix- Live Mixing; Vocals,
Matthew Best- Drums,
Fred Giannelli- Guitars,
Daniel Black- Keyboards.
Concert goers should remember Psychic

TV often play over three hours! Psychic TV will be expressing their own unique fusion of House Music colliding with Jimi Hendrix through a wash of Punk Funk. A roar of Joyfull Anarchy.

Their latest single "Love-War-Riot" went straight into the UK Black dance charts at number 5 and stayed in the Top Ten for several weeks thru January to April '90.

This U.S. De-Tour finds PTV using their full band line-up, films they've made themselves, and an array of visual effects designed to produce the Psychedelic Experience through the use of Light Color & Sound. It also promotes their most recent, and already critically acclaimed new LP on Wax Trax *Towards Thee Infinite Beat*, and the Ravemaster Remixes *Beyond Thee Infinite Beat* featuring hot Rave Rock Dance fusions hot from London's hippest scene.

Freebirthing the nineties into deep space...Psychic TV.

Genesis P-Orridge Overview

Genesis P-Orridge is an evolution agent. Throughout his career, from the early 1970s when, under the banner of "Coun Transmissions," he worked as a performance artist and shocked audiences with displays of sexuality and degradation, to the in-your-face industrial music of Throbbing Gristle, to Psychic TV, he has been a pioneer in bringing cutting-edge ideas into the spotlight.

Like many evolution agents, as soon as the masses catch on and begin emulating him, he moves to something new. A pioneer, his work may be under-appreciated, if only because it is a proto-type--an unheralded rough model--which will serve as a blue-print for others to develop more advanced or more commercial versions. He plants a seed of an idea, which other people will nurture, refine, expand upon and reap the fruit of.

His current work with Psychic TV serves as an example. He is mining the danceable Acid House/ Psychedelic Disco vein with its repetitive dancehall beats, but in concert he makes a focussed effort to break through and shatter the "mindless disco" tendencies that have characterized dance music.

In concert, he goes right to the heart of the audience, literally submerging himself

with the crowd, embracing people, inviting everyone onto the stage, handing people the microphone, getting people to sing along.

A good Psychic TV show is hedonism with grand purpose. After all, Genesis reminds us, in our modern repressive society, simply promoting the open expression of pleasure and camaraderie, open sexuality and consciousness expansion, is a truly subversive, rebellious, but ultimately humanitarian and positive "evolutionary" act.

It's an understatement to say that Genesis is a complex personality and Psychic TV is not a typical band. When Gen sits down to talk "on the record" he gets quite serious as if not wanting to engage in idle chatter or casual conversation and thereby waste the opportunity to communicate large, progressive ideas.

The conversation that follows has a formal tone, and belies the fact that Genesis is a friendly, out-going, approachable bloke that can often be found before a show, outside the venue chatting with fans, getting a feel for the local scene he has stepped into, and under-cutting notions that he may be an aloof "rock star."

Questions and transcription by
David Ciaffardini

You say that Psychic TV is supposed to be more than entertainment. What are you trying to accomplish?

Genesis: It's like a pyramid or an iceberg. After 30 years of prankster conceptual investigation of how people behave and how you can interface with their behavior and their unconscious through culture. It's hard to know where to begin. There's so many threads.

The ultimate aims are the biggest ones you can imagine like permanently altering human behavior, leaving behind — even if it's a sketchy map--some kind of map of how people can relate to each other in a non-damaging way — to feel a unity instead of enmity — and support and heal instead of consume and abuse. Otherwise it doesn't seem worth doing anything.

The original function of the artist was completely inter-linked with the Shaman or the wise person, the mystic. If you go back to the tribal unit, stone age times, whatever, that's when the music began. The music was rhythms beaten out with bones and different objects and occasionally with a primitive flute. And then the storyteller would tell the stories of the tribe, of the gods, of

the spirits, of the Earth, of the seasons, the animals. A lot of allegories, and parables. That would be how the basic unifying nature of the tribe was perpetuated, apart from DNA which is the biological perpetuation. And I don't think that's really changed. I think in terms of what's supposed to happen it's the same.

In terms of what actually happens with most bands, artists, writers, they're not actually looking at themselves in that light in this particular society, Western society.

If you went off to a Native American Indian, originally, they wouldn't have an artist, they have the wise people, they have the people who do things, the craftspeople. They wouldn't sit there and go, "Oh, we've got to pay ourselves to tell stories around the campfire tonight." They would just do it because they knew it was essential to their survival and their psychological and spiritual health. And that is the job of this band as we see it — to maintain and fulfill and perpetuate that function of the healer and the cleanser and the storyteller — the mouthpiece for the aspirations and the fears and the legends and myths of an ad-hoc tribe of people who feel some empathy and can't always articulate it.

Have you been successful at accomplishing this?

I think so. I think there's a higher level of rapport now than there's ever been. And if there's even a small audience of say 100 people and 50 of them are completely absorbed into the feeling of being a part of what's happening and being essential to it happening, that's an incredibly high proportion of people to leave behind energized and more aware than they were before.

Even the original "Acid Tests" were only attended by 50 people or so, but history has built them up.

Same with T.G. The first gig there were 30 people but I've probably met a thousand people who said they were there. By the end, though, there were thousands there.

We often say we're not in the numbers game. Scale isn't the essential part of it. And entertainment in the accepted sense of consumer and show business—although sometimes we are entertaining, I hope—that isn't the initial point. In fact, I think we're more entertaining because we're not worried about it, because we're so free-flowing and relaxed and able to improvise and engage people in what we do.

In your music, albums, and clothes, you play around a lot with symbols, icons, and even voices from Sixties psychedelic era in the United States.

Even to having a 1966 Merry Prankster bus! That's just a contemporary form of

talisman or invocation and as you say, icons as well. Certain words have a certain resonance in people's unconscious — certain images too—and if you have a 1966 school bus, which in your own minds symbolizes a key moment of people breaking through to some kind of new awareness and challenging the status quo and the psychological status quo, then just by being in it all the time you're programming yourself each day to stay in that direction and remember that focus.

When did you first start getting into this Sixties, prankster thing?

When I was eight years old I first dreamed of having a collective community of artists that were mystics and spiritually minded as well. I wanted to get an island, set up a community, an ascetic tribal creative hardworking community and that's what I've wanted to do ever since. When I was fourteen I got turned on to Burroughs and Kerouac and everybody — '64 — that just gave me early role models that it was possible, what I thought and been dreaming and keeping in my own imagination what I thought would be a good way to live. It could be done. People were doing it. They were making art, life, literature, thought, action—the same thing — integrated and alive. They, as characters, were the books and the books were them and the books were their friends and the books were the world and everything was every man and woman.

In '66 were you thinking about San Francisco and the Haight-Ashbury scene?

In '66 there wasn't much information in England about San Francisco. We knew what was going on, but I was living up near Birmingham in the middle of England and I used to have to hitchhike from school on Friday down to London to a place called the Arts Laboratory which was one of the central points of the underground in London. I'd get hold of underground comics and magazines and see the films that we couldn't see anywhere else... get stoned.

The only time it was really ever shown on television were about three documentaries. Like when Scott McKenzie brought out "If You're Coming To San Francisco Wear Flowers in Your Hair" (which I've still got the original copy of) the film that went with it on *Top of the Pops* was of Haight-Ashbury and how it was. I do remember thinking it was very impressive and I wished I was out there.

But I was realistic just to bide my time and get on with the dream. with that steady, relentless pace which I still have.

How do you respond to people who see certain images in your concerts --for in-

stance images of the face of Charles Manson on the clothes you were wearing--and says you're exploring the "dark side" of culture?

I think it's much more like Andy Warhol, that it's got to the point where it's become nothing, it's just wall paper. That's what I think's good about this — psychedelic wall paper—it has no meaning anymore — it's been flattened out and become nothing. That doesn't mean you forget it. It's symptomatic of something else.

I think whoever says that has probably got a neurotic problem of their own that they don't want to face in themselves. What I saw was children dancing, people feeling really close to each other, feeling intimate, a drag queen being funny, an immense amount of holding, touching, smiling, bright colors, fun music, dancing, sweating. I don't see anything dark at all.

Of course, you completely edit out of your memory the 20 minute gaps of psychedelic patterns and the flowers and the pregnant women being fertile. All that you just don't mention. You don't mention the birth. You just mention the death. And yet there's probably 300 times more birth imagery than there is death. But death comes to us all. Does that make it dark? Is it something that we should pretend isn't happening because somebody said that a skull means death? The skull also means the mind because that's what's inside it.

In most cultures everything's equal. It's only in this society where there's denial — denial of death, denial of sex, denial of truth, denial of freedom — and all the time people are denying it. they're setting up different forms of policing to insist that they're giving it to us. And the people who say that they are seeing these things are policing themselves with guilt.

Why do people always want to hone in on one tiny fragment and ignore all the beauty in the world? That's why society's so screwed up because it does the same thing. It says, "We're on a wonderful planet. Let's have a war." And it says, "We've got all this beautiful food. Let's starve people to death." And it says, "Children are beautiful so let's make people so scared of sex they abuse them" — and so on. "Everyone's wise; everyone has a brain so let's educate them to stupidity so we can put them in factories."

That's exactly the same process as the person who just doesn't want to see the truth in front of them; and the truth is that we're generating an incredible well and swelling of true great love. I've been feeling an immense love for people — an adoration but not in a stupid way. A feeling that we care for them as much as they care for us, and we really do.

I really like all those people that come

up and smile. That's what I want to see — lot's of people smiling and being really happy to be there and feeling they can let themselves relax and feel that happy in a society that makes most people feel oppressed and stressed and scared.

I understand that you made a conscious effort to produce a more joyous style of music because of the kinds of "negative" crowds that were attracted to industrial and harsher music.

I underestimated the retarded nature of so-called young intellectuals — that they think if they collect all these books and have all these clothes that makes them accepting — makes them radical, which it doesn't.

Have you really changed people with what you're doing?

We have changed people, there's no question about it. We've done it more than once.

Industrial music didn't exist before us. And now it does. When we started Psychic TV I made a prophecy: I said, "The word 'magic' at the moment is one of the most un-hip words there is, but you watch we'll make it hip," and we have. And there was also that time when psychedelic, acid, and everything else was completely uncool so we started using Leary loops and everything and now it's massive. In England it's massive.

The Grateful Dead have become the biggest live band — so it's pretty massive. It's denied a lot again. America's into denial. It's a land of denial.

People go to a Dead show, not even so much for the music, but for the contact with others like themselves.

People come to us to feel they're part of a chosen family instead of an imposed one.

One of the most common remarks we get from people as to why they like what we're doing and why they want to be involved and help is that they feel for the first time a sense of home — which is a sad comment on families in this society. But that's what people say the most often and that's what I find the most exhilarating when they say it, because to be able to give people a sense of home and a sense of belonging is probably one of the greatest gifts you could ever give them. And that gives them self-esteem and self-value again. To do that once, with just a person you love, is fantastic, but for that to keep happening with people you hardly know, it's an incredible result and a big responsibility.

So we act very much as I've said as mediums channeling that energy back — not keeping it and holding on to it and storing it away like dollars.



Psychic TV & friends trip out at Ventura Theatre, Ventura, Calif.

Ciaffardini photo.

What about those who say "you're just promoting hedonism and drugs"?

Ask them to come into our house for a few weeks and they'll be exhausted from working 20 hours a day for no wages — typing, cooking, filling envelopes with information so that people can find out more about whatever subject they're interested in. Even if it's just being a car mechanic. Putting them in touch with each other so they can get on with doing things instead of sitting down and doing nothing. We're very, very much workaholics.

Our basic response to people when they say, "What shall I do... I think it would be good if..." and we say, "We'll do it."

That's what happened to Tom. He said, "You ought to do more in America, blah blah blah." We said, "Well, you do it then." Now for three years he's been spending every penny he gets on it — traveling around for hours on end, not sleeping, driving the bus, doing light shows. But he's learned amazing skills without realizing it. He can run an office, do computers, fix buses, he's got his own light show business. He can do everything. He's done books, sold them, collated them...

What's in the future for Psychic TV and The Temple of Psychic Youth?

We're looking in Northern California to buy land so we can begin to build a collective community — a real place — not so that everyone who just says, "I'm interested" can turn up, because we're into working. There's no passengers involved in this. The only idea in having somewhere central is that more people can work harder, faster, more efficiently. It's not a place to escape or get away — it's a place to do more.

It wouldn't be a commune. It's just going to be a headquarters run on a collective basis. People there will be carefully chosen to be amenable and able to get on with each other and get on with work and add to the skills needed. And we also hope there will be space to build their own living spaces.

It's financially viable for us. If we sell the place we've got in Brighton we can buy land in Northern California and still have cash in a high interest account to live on.

Most of the people we really want to communicate with, that have a lot of knowledge we've not got — scientists, mathematicians, and so on — are on the west coast. So it seems ludicrous to be in Brighton when everyone we want to speak to in depth is over there.

What kind of things would this community work on?

We're in touch with people working with dolphin intelligence, virtual reality, we're friends with people making the biosphere. There's no end to it. We're into anything that's interesting — anything that helps mankind, womankind, find and touch themselves again so that they will reject all the death culture and all the nihilism that is swelling and consuming in vast amounts from the mass media. The so-called illusion politics.

Consensus reality is a sham; everybody knows it, one to one. There are very few people — except elected politicians — who believe in consensus reality. Most of them don't really. Margaret Thatcher's an exception. She's one of the few people I've ever seen who believes everything she says, which is why she's so dangerous and so stupid. She's like Hitler. She's a fascist

CONTINUED ON PAGE 54



Thee Beat Goes On. Even Furthur.

E-volution of the art of music:

Fuck Art, let's dance.
Fuck dancing, lets fuck.
Fuck fucking, let's be Magick.

Genesis P-Orridge, founder ov
Psychic TV

Genesis P-Orridge.
Primordial Soup.

Pri mor di al: *adj.* [LL. *primordialis*, fr. L. *primordium* beginning, fr. *primus* first + *ordini* to begin a web, begin.] 1. First created or existing; rudimentary; as, primordial matter. 2. First in order; primary; fundamental; elemental; as, primordial rights. 3. Biol. Originally or earliest formed in the growth of an individual or organ; --opposed to definitive. --Syn. See PRIMITIVE.

Psychic TV. Conceptual motorcycle gang. Just wanna ride
not get hassled by The Man--any man

Con cep tu al ism *n. Philos.* A theory, intermediate between realism and nominalism, that universals exist in the mind as subjects of discourse or as predicates which may be properly affirmed of reality.

Psychic TV is a band. Psychic TV is not a band.

Psychic TV is art. Psychic TV is not art.

Psychic TV is magick. Psychic TV is not magick.

Genesis P-Orridge would rather be a magician or a shaman, than an artist. Wouldn't you?

Psychedelic Disco? E-inevitable.

Write truth by capturing first thoughts. Out of head. Kerouac said.

A dead beat anyway. NE Way
Cut-up technique. Brion Gysin taught it to William Burroughs. Burroughs sold it. Andy Warhol, sampler and looper, bought it, sold it again, said it:

First
Money for E...!
E is Everybody
E-Know

Gysin's dream machine. Turned On.
Genesis in town, day he died.
Machines deteriorate, not die.
Dreams die, not deteriorate.

Turned-On, Tuned-In, & Dropped-Out with Psychic TV

Confession by
David "Rainbow"
Ciaffardini

Tune In
Drop
Out
Turn
On

Images.
Sounds. Images. Sounds.

Hyperdelic, super Cali
frag-L-istic
sEx
P
All
E
Dose
Us

Get on board the bus.
Days and nights with Psychic TV.
Acid Beat.
Industrial.
Essoteric.
Stuff.
Folks.

Warnings: Bring a cross. Virgin
Merry. The Temple of Psychic Youth.
You kNow

Genesis P-Orridge, tattoos, pierced,
five feet tall + . Butter bigger. Magick.
(Friends say Gen.)
Yellow school bus. Parked. Packed.
Unpacked.

Hot theater, wife Paula, two kids,
cherubs each,
Carresse, and Genesse,
nanny, band, road crew, a dozen.
grooving the highway.
Ken Kesey school.
so cool.

Even Furthur.

Threads-- high fashion designs.
Haight Street boutique. Rainbowd, day-
glowed. Flowed.

Gen, elf-like, colors, bopping down
to meet.

reporters
dressing room
entourage addresses problem: T-
shirt sales. Every bodhi wants and/or
needs piece of action. Peace/Action.
Band is cool.
one by one, speak their mind, for the
record.

Stage manager
this band is different
like a family.
Keyboardist,
this band different. No ego stuff.
had enough guitar wank.
guitarist, lives in states, rest in Eng-
land. No rehearsals. Rhythm tracks
programmed in Boston.

Band plays on top. Guitar, keyboard,
drums, loops, Gen fools with bass
when not being frank Sin ah tra
Swinging.

Showtime. Smoke.
Film, slides. Ominous sounds.
Rhythms. Genesis at the mike Thumping
rhythms. Sexuality. Genesis kissing
boys in front row, Paula swirls
industrial hula, leather miniskirt
Audience sways. Gen bends face to
face, on his knees.

Surprise! De light full, playful.
People are happy. Gen invites
audience onto stage. Muscle-bound
bouncers loose control, maintain cool.
Calm. The stage is filled.

Gen submerged.
Audience in spotlight. Thee beats
go on.

Lights flicker, chandelier sways.
music stops.

Just Genesis. quiet. Story teller sha-
man, telling about Indians,
land/life taken away. Quiet.
We don't need electricity. We don't
need electricity to be happy.

Sing it with, Genesis. We had happi-
ness here tonight. Happiness is here to-
night. Happiness is hear tonight.

End of show.
Dressing room. Shake down. Rub
down. Come down.

Back in bus. Destination: Further.
Ov course. Wink in time. Piece of mind.
Hope, faith, charity. Begin at home.
Once again.
With feeling.

(Continued from Page 51)

in the true sense. There aren't many of those that turn up, but she's one of them. She's one of the few human beings I would say is evil in some way — evil being self-righteousness taken to a frightening degree of power, the arrogance of "I am right." And if the whole planet turned around and said she was wrong she wouldn't believe them. That's scary.

And she keeps getting elected. There's a lot of docile people. Only 30% of the people who vote, vote for her, and only like 30% of the people vote at all. So she's elected by 10% of the population or something ridiculous.

Why do you think that so few independent labels remain that way?

Most independent labels want to be like major labels and want to have the same money. Most bands on independent labels secretly crave to be on a major label and have lots of money, lots of groupies and a big house. For what? To have it. End of story. That's why it's completely dull. But we have a dream, as they say, and our dream has built in the idea of infinite expansion. It has to. No idea worth its salt can be less than the idea that has infinite expansion built in. That's not to say we want to rule the world. That would be neat, but what a job! Can you imagine being a bureaucrat for the rest of your life? But we want to rule the world we're in, day to day. We want to control as much as we can, the input and the output of our twenty four hour a day lives. And choose who we meet, choose where we go, choose what we say and what we don't say.

How do you recruit people to help you with Psychic TV and The Temple of Psychick Youth?

See what happens is — this is a good example of what happens:

A young boy, 20 years old, comes over from Sweden, rings up and says, "Can I interview you for my fanzine in Stockholm?" We say, "OK, we're working the studio, come down, we'll try to do it in-between mixing and stuff." So he came down and, for whatever reason, that day I was just in an articulate mood, and we did this hour-long interview onto tape, and at the end of it he said, "I'd really like to help with what you're trying to do. What could I do?" So we said what are your skills, what do you think you can do? So he says, "Well I've got a magazine," so we said, "Well, you go back to Sweden and you can be TOPY Scandinavia, and start being available to give people information about what you think what we're saying means because it has to come from you as well. It's no good parroting us because we're not from Sweden. You know Sweden. You interpret it

through your being in Sweden, with the Scandinavian people." Now he runs the whole of Europe for us. He's got a word processor and computer with everybody in Europe on a mailing list on it. He sends them newsletters. He did a magazine. He's on the second issue. He's publishing four books. He's become a limited company. Psychic Release PCP. He works in the evenings in a print shop to get money to pay for all this. He's been disowned by his parents because they say he's irresponsible giving his life and his money and his time to an idea. And he's fallen in love and his girlfriend's got involved and she's helping him. And there's about five other people he knows through correspondence and now they're working with him in an office. And so there's now Temple Press Scandinavia. To help finance it, we let him bring out one of the live albums on TOPY Scan Records.

And he's also doing music now so he's bringing out records of his group, White Stains, and compilation albums of underground bands in Sweden and Scandinavia that otherwise couldn't get records done, all of which have been in limited editions of 1000 of which have sold out within a week. And so he's got a thriving business, a book publishing company, computers, a naturally evolving extended family, love and a network across the world that he can visit. And through our contacts he's been able to meet Kenneth Anger who's his big hero in film making and now he's going to write a biography of Kenneth Anger because we put him in touch with him. So he's also becoming a biographer. This is in two years. He's now 22 and he's more or less at the top of the underground scene in Scandinavia. He puts on film shows. He goes to Berlin to film festivals and does this whole evening with films that we've lent him and then he donates the money to buy land in America.

That's one example of one person — how he's changed and then he comes to England we have meetings of all the people who do access points from all over the world, and we discuss what we'd all like to happen next — what emphasis we would like — and the overall feeling was that at some point any idea has to become a living way as well. That talking about it isn't enough. It has to turn it into a way of life for better or worse no matter how stringent and demanding that may be. That we have to be such an amazing example of how things can be different that people just naturally say, "I would like to be involved. I would like to help. What can I do?" And it just grows naturally. We say, "Well what can you do?" Paige can drive a bus — she's got a bus so she's become part of the family and she's become a really good close friend that we'd always look after and pre-

sumably its both ways. And that's a great thing to happen. It's really a self-fulfilling dream because you meet the people you most want to be with and they most want to be with you. You'll do everything you can for each other — get everything you can done that you would like to see done. And it's great fun most of the time — as long as you're prepared to work.

How do you fund all of this?

The primary income is from records at the moment, which we're trying to change—we'd like to change. We've started doing occasional lectures. We'd like to do more lecture tours. It would be nice to do more sort of discourses and film shows. Just basically to exploit more of our resources and our capacities. We don't mind being car mechanics or house decorators or whatever, but we don't feel we should always fall back on Psychic TV to subsidize it because then we're trapped into having to fulfill one role when we might not want to. So we're going to explore different avenues — how to loosen up where the money comes from — get it from more directions. All the band have jobs at home — most of the people involved in TOPY have to work in normal jobs too. And that's quite healthy I think. You don't get a narrow tunnel vision that "ours is the only way, and this is the only way to think." You stay grounded in the environment in which you're trying to work, which is, I think, good.

In your concerts you seem to want to really knock down social and cultural barriers.

It's important to remove those barriers I think, don't you?

The owner of that club last night was saying he thought what we were doing was really important because of the attitude behind it. He felt it was the right time for a new emphasis on that way of seeing things — not to just be nostalgic and sentimental and just copy what happened in the sixties but apply the same ideas to the nineties with a realistic view of what's going on.

People have said that Psychic TV are "user friendly." I think that's really important. ‡

Psychic Contacts

For more information on Psychic TV and related projects, send a large, stamped (or International Reply Coupons), self-addressed envelope to: T.O.P.Y U.S., P.O.B. 18223, Denver, CO 80218, USA, or T.O.P.Y, c/o Rapid Eye, P.O.B. 23, Brighton, East Sussex, BN2 4AU, England; or Psychick Release PCP, P.O.B. 26067, S-10041, Stockholm, Sweden

Temple Ov Psychic Youth

The Temple of Psychic Youth is another concept from Genesis P-Orridge, leader of Psychic TV. The Temple of Psychic Youth, or TOPY, as many call it, started as a satiric concept, a send-up of the logical marriage of cult and fan club. But people appreciated the common sense irony and inherit optimism and camaraderie in the concept, and decided to take it seriously and make it a real, evolving entity.

The presence of affiliates of the Temple of Psychic Youth at Psychic TV shows, and arcane references to it on Psychic TV record jackets and literature often creates misperceptions among casual observers of Psychic TV. The Temple of Psychic Youth is NOT a religion; it would be more accurate to say that it is the antithesis of religion.

re li gion n. [OF., fr. L. religio, prop., taboo, restraint.] 1. The service and adoration of God or a god as expressed in forms of worship. 2. One of the systems of faith and worship. 3. The profession or practice of religious beliefs. 4. Devotion or fidelity; conscientiousness. 5. An awareness or conviction of the existence of a supreme being arousing reverence, love, gratitude, the will to obey and serve, and the like.

Essentially a group of free-thinkers, The Temple of Psychic Youth has been described as an "organization of individuals", a loose, conceptual family that anyone can be part of.

Some affiliates choose to do a Temple ritual, described below, which, in its most basic form involves focusing ones mind during orgasm toward thinking about what one wants to accomplish in life, the idea being that this mental focusing can bring about the realization of those goals.

Genesis and Paula P-Orridge are principal members of the Temple. Other members of Psychic TV are not TOPY members.

The following are excerpts from a conversation with Tom "Headbanger" aka Coyote 12, a TOPY member who coordinates TOPY's North American contact station in Denver, Colorado. He publishes and distributes TOPY literature and coordinates communication.

His first active involvement with Psychic TV and The Temple of Psychic Youth occurred in 1986 when, while working as a concert promoter in Denver, Colorado, Psychic TV hired him to provide and operate film and light equipment for the band's 1986 tour of North America. He played a similar role for the 1990 tour, for which he also served as tour bus driver.

Questions and transcription by David Ciaffardini.



Tom Headbanger, aka Coyote 12, explains how to be a Psychic Youth.

Sex, Magick, & Psychic TV

Why did you decide to get so involved with Psychic TV and The Temple in 1986?

Tom: At that time I was pretty cynical about the whole thing. At that time there was this person in Boston putting out literature and stuff that claimed to be official Temple stuff and it gave me a bad impression.

But when I met Gen I realized that we pretty much had the same ideas about what ought to be done and what could be done.

I had all these suggestions of things to do and Gen basically just said, "Well, why don't you just do it, man." I said, "What do you mean?" He said, "Run TOPY for North America." I said, "How can I do that?" He said, "Well it could just be a couple of phone calls. Just do what you can. You just said ten things to do. Go do them." So I started working on them.

That's just basically the way TOPY works out most of the time. People express interest, a willingness to help and we try and stand back and say, "Well, OK, then do it."

What are the purposes and goals of TOPY?

People are free to pursue their own goals and interests and call that TOPY as long as they are maintaining an output and a certain amount of loyalty in the sense of not working against the organization while they're purporting to work for it.

We have sort of divided things up into what we call "ratios". We are in the process of redefining those, but the older version was: First ratio is working on yourself, maybe trying to come to terms with your sexuality, being more honest about what you want.

Second ratio is working within the TOPY network, members or people who get our newsletter.. Basically communicating and helping people along and exchanging information and ideas with the group of people that are there.

Third ratio is communicating with the world. It's what I'm doing now when I talk to your tape recorder and I'm trying to expose people who are outside of our network to the ideas, concepts, and the activity that

we are involved in.

I understand that to become a TOPY member people do a ritual where they collect samples of their own hair, blood, saliva and sexual excretions which they send to one of the TOPY stations along with a description of their ritual and sexual fantasies?

The sigil of the three liquids. Sigil is Latin for "sign." We call sexual secretions "ov."

We ask that people keep in touch and, in whatever way seems right to them, document what they're doing.

Generally it's on some sort of piece of paper, maybe on some sort of sculpture or collage, or maybe a piece of notebook paper with some stuff written on it, or symbols. All kinds of stuff. The idea behind that, for one thing, is we've been trained since early childhood that touching yourself in a sexual way is not something you want the rest of the world to know about it. And so just by sending in proof that you actually do something like that is sort of a headtrip in the first place.

On the sort of occult side of things, those substances are looked upon as being very precious, sort of handles by which somebody can control you or manipulate you, do voodoo spells in a sense. So there's, that fear that is being overcome. Plus people are writing their deepest darkest little fantasies on a piece of paper and sending it to someone who more often than not they don't even know.

It's an individual thing. We do it on the 23rd hour of the 23rd day of each month.

What are people seeking when they do this ritual?

That's what people have to figure out for themselves. In the beginning we suggest that people home in on a sexual thing. A sexual fantasy, for one thing, is not the end of the world if you ask for it and you get it and it turns out not to be what you want. No matter how bad it is, it's always a learning experience that can help later on. If you can be really clear about what you want sexually, there's a lot of other things that are not nearly as difficult to get clear on or as difficult to express.

We get sigils from people that want to be taught better communication skills, or they want a better job, or more self-esteem, or to be better able to make friends. People will do sigils to lose weight.

According to the book *Seven Arrows*, Indians used to put their biggest weaknesses on their shields so that their enemy would

immediately know all their weaknesses. If everyone knows your weaknesses, you have to be on your toes. So in a sense the weaknesses became strengths by advertising them. In a sense, maybe that's what we're trying to do, make shields.

What are these sigil rituals like?

You can do anything. You can get a bell and ring a bell. Ritualistically, there are so many options that people have. They can read a spell out of a book and incorporate it into their ritual, or they can do a Roman Catholic mass or beat on drums and dance around, or listen to a tape on headphones, or use the dream machine or use sacred words and talismans that are uniquely personal.

It leaves so much space for people to develop. Most of them start off really simply, where it's obvious that someone has just written something down and then gotten themselves off and then cut themselves and spit on it and cut a little hair off and stuck it on. But later these people are doing these really fancy collages with things written in various magical languages or hieroglyphs.

You can see people develop intellectually as they start to pursue their interests more and become more knowledgeable in the fields they are interested in and incorporate that into their own personal rituals.

What do you do with the sigils?

They're kept in a very safe place, locked up away from people. We keep them as a body of research. At this point, between us and the other stations we've probably got the biggest body of developmental research of people's sexuality.

All told there's probably been close to 1,000 members of TOPY now. Some of these people have been doing sigils for six or seven years now.

How many sigils do you have?

Maybe a little more than 1,000. Somewhere between 750 and 1,500. It's hard to say. There's been in the U.S. about 300 people involved. There are currently about 180 that are actively involved at this time. Some have been involved for over two years, some of them have been involved for just a month.

Some people take a superficial look at TOPY, its symbols, and some of the literary references to Aleister Crowley and Anton LaVey and assume there is an "evil" or Satanist element involved.

We believe in moral systems. In general we're a pretty moral group. But each individual has to decide what sort of morality they are willing to live up to.

But to call it evil, to deny certain inherited value systems, for example, saying it's bad for men to dress up like women, or it's not

right for women to have sex with each other, whatever, that's absurd.

Most of the people that think Anton LaVey is a Satan worshipper have never read him. He's a total atheist. He just decided to call the wild free spirit in man Satan, because it would piss a lot of people off. It's a great symbol of rebellion against straight people.

In the *Satanic Bible* LaVey goes at great length to explain that Satan is not a deity, that Satan is a symbol of rebellion against basic inherited value systems.

Crowley never called himself a satanist. If anything he was a Gnostic Catholic. He believed that the new aeon dawned and the symbol of the child, in the sense of being androgynous and very rambunctious and immature, had superseded the symbol of the old man "Father" symbol. He tried to revamp the Masonic and the Gnostic Christian symbols to reflect this perceived change in energy, to where praying to the Father doesn't do any good any more because he's passed the torch on to the child.

I wouldn't consider either of those people to be Satanists. If the people that are pointing the fingers actually went and read more than just excerpts, they would recognize that too. A lot of people that call other people names, are people who are not very good at doing research.

We don't worship any god, we don't believe there is any higher power than that which is contained within the human being, except that maybe aggregates, such as a larger groupings of humans, can create more energy or power for change than one individual can.

All of the things we call God, metaphysics, and parapsychology are actually functions of the human brain and human physiology.

What are Genesis and Paula P-Orridge's role in TOPY?

They're spokespeople. Gen is extremely articulate and has a lot of really good ideas, as well as being one of the people that developed the idea in the first place. Because they are in Psychic TV, they've chosen to use Psychic TV as sort of the propaganda arm. The good shows are pretty good representation of some types of behavior that could be considered "Temple like", I guess.

What's a good Psychic TV show?

The fun, anarchic, sleazy shows. The ones where it's bump and grind all night and people are jumping up and down and just going berserk in a sort of erotic and not violent or homophobic way. Just where people are having a great time and cutting loose on all kinds of levels and trance states.

People should have fun. People should do what they want to do and not be afraid of what the person next to them is going to

think. If there are people at a Psychic TV show that don't like for people to dance around and get all sweaty and start grabbing each other, then they can go home, because that's what a Psychic TV show should be.

There are a lot of things in the world that most people I know in TOPY aren't interested in but we don't go around picketing churches or picketing Junior High schools for not teaching evolution, for example. Because it's really none of our business. It is our business in a sense that we have to at some point draw the line between absurdity and repression. But in general, if people would just mind their own business then everything would work just great. But there are these self-appointed authorities who claim to know what's best for everybody else, and they're full of bullshit, basically.

In what ways is TOPY and Psychic TV evolving?

We are starting to reach all these people that used to hate our guts. When we were still pegged as an industrial band, say in 1986, there wasn't a Deadhead within five miles of a show. On this tour there are starting to be all these Deadheads that are getting in to us.

In 1987 we started talking about networks. It was right when we first started getting interested in the tribal aspect, we started focusing on more shamanic and nature-based sensibilities. I told Gen about the Deadheads, and how people travel around and how they have the hotline and they have the network, and basically they have their own underground economy.

I think that was the time when Jerry Garcia was in a coma. One problem with the Dead thing, is that when that band breaks up, then the whole thing is going to be destroyed because it revolves around people rather than an idea. They're not going to have a point of focus anymore once the band is gone--they're going to lose the outlet.

Whereas with TOPY, its like Psychic TV does it right now, but any other band could do it as well. We've actually talked about having Psychic TV just being a bunch of tapes and having a different singer--just grabbing somebody out of the audience and having them be a singer. When Gen gets sick of touring that could happen with Psychic TV and it'll still be called Psychic TV. Or maybe we'll just send the tapes out--maybe by then we'll have 50 access points in the U.S.--and they'll do a U.S. tour in one night. We'll send the discs for the E-Max [sequencer] out to 50 different places and have the band "play" the same music in each city across the country at the same time and that would be the tour. Having a different ally be the singer or frontman.

The music is an important aspect as fund raising and propaganda but its not seen as being the end in itself. ‡

SUPER 8 IN THE VIDEO AGE

Sorry pal, that glitzy \$1,500 video camera your wife bought you for Christmas will leave you with crappy quality motion pictures that may be outshined by a home movie camera that you could have bought for three bucks at the local thrift store.

Book Review:

Super 8 in the Video Age by Broadsky & Treadway
(10-R Oxford Street, Summerville, Boston, MA 02143-1608)

Shooting with Super 8 film is an inexpensive way to create quality motion pictures that can be easily transferred to video or projected to giant proportions on any large wall. This latter feature makes film particularly suitable for mixed media productions, and back drops for performance artists and musicians.

Super 8 is many times less expensive than 16 or 35 mm systems and offers optical qualities that out shine the output of video equipment costing thousands of dollars more.

Film makers struggling with tight budgets but big ambitions of creating a professional, marketable motion picture, be it three minutes long or feature length, will find that Super 8 has many advantages over video. In fact, some TV commercials, TV documentaries and other "commercial" film projects have been shot on Super 8 without people realizing it. In Hollywood, there is a saying that goes something like: If you shoot your original footage on Super 8, don't let anyone know. If you do a good job, people will assume it was done on 16 mm or high quality video and you will be able to charge your customer accordingly.

Like video, Super 8 is extremely portable, lightweight and inconspicuous. And even though the film must be developed at outside labs and cannot be reused as video tape can, it can be more economical than video if you plan on editing your work. Basic Super 8 film editing equipment can be bought for between \$20 and \$100. Basic video editing equipment costs several hundred dollars.

Consider this: Super 8 camera prices begin as low as \$2.95 for thrift store/garage sale models without sound recording on up to the thousands of dollars for top of the line equipment with high quality sound.

Used Super 8 projectors begin at about \$20 (for fixer-uppers). High quality camera's can be often rented in the

ing a high quality developing lab, recording sound, editing, mixing sound, projecting, film or video transfer, distributing, film festivals etc.. Also included is a mailing list for a worldwide network of Super 8 film makers and objective comparisons of Super 8 film to video and 16mm production.

A combination of mediums can provide the artists/producers with the best quality image at the lowest cost with a full range of distribution possibilities.

It may be difficult for example to distribute a video tape transferred to film because the video image deteriorates as it is expanded to theatre size dimensions. Whereas works originating in Super 8 can later be transferred to 16mm or video. A Super 8 film carefully transferred to video can have more color density and detail than images originating on state of the art video equipment.

Many people speculated that by now the electronics industry would have introduced a video standard that would match film in color and detail. Unfortunately, the new "high resolution" standard introduced by the industry contains only 1000 lines resolution (current video standards range between 400-600).

Experiments made earlier this decade have proven that only with video images exceeding 1500 lines do most viewers begin to find the detail and color comparable to 35mm film projected images. The cost of high resolution video production hardware is in the tens of thousands. It seems as if the industry knows what the maximum efficiency video image consists of and yet wants to market it to the consumer in expensive steps of built-in obsolescence. Meanwhile research and development continues to improve the quality and usefulness of photographic film in terms of color and detail. Perhaps in a few years consumer video might begin to compete with the highest quality Super 8mm film image but it may be a century before the video image can compete with the best film images of larger gauges.

But because of the emphasis on video in today's consumer market, film equipment can now, in many locations, be had for little more than a song. --

Review by Darrell Jonsson

SUPER 8 FILM PRODUCTION COSTS

Price range	Bottom\$	Top\$	Rent by Day
Camera	2.95	1500.00	10.00
Editor	25.00	800.00	15.00
Projector	20.00	1500.00	20.00

Totals	47.95	4800.00	45.00
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Price range*	Three Minutes		Thirty Minutes	
	Bottom\$	Top\$	Bottom\$	Top\$
Film	8.50	11.00	85.00	110.00
Processing	7.00	8.00	70.00	80.00

Totals Range	13.50	19.00	135.00	190.00
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* Lowest and highest color prices / B&W film may be cheaper. Prices approximate based on information gathered from Southern California. Prices do not include labor, taxes, sweat, splicing tape, Q-tips etc...

major cities for less than \$15 a day. You can figure between \$13 - \$17 per 3 minute reel, including film and processing.

To get the best prices on Super 8 cameras you will have to comb second hand stores, pawn shops and camera stores. Although you cannot expect to get the cheapest prices at camera stores, many shops will guarantee the camera for 30 days. When purchasing or renting a used camera, your best bet is to get a cartridge of Super 8 film and test the cameras (in the store if need be).

In steps outlined in *Super 8 And The Video Age*, shoot one minute of film in each camera. Each reel will allow you to test three cameras. Then rent or borrow a projector and see which camera has the most steady and clear picture.

Broadsky and Treadway guide the reader through all of the stages of testing/getting the equipment, fixing it up if need be, selecting your film, find-

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Avant-garde/Experimental

BRADLEY, STEVE:

L.H.O.O.Q. C

Loopy cutups and audio fun 'n' games abound with humor and whimsy. All sorts of fun and frenzy meet head on in this here tape, and the results are goofy, silly strangeness. A cubist pop-art barbecue, wherein, of course the ends don't meet perfectly - they're supposed to. The improbability of percussion loops and slowed-down voice and noise and random bits of nothing in particular should- and probably will- keep listeners on their toes. The overall feeling of fun and whimsy prevails; whereas in the hands of lesser practitioners this may be merely an exercise in self-indulgence, Steve Bradley obviously knows his way around a 4-track machine, and shows that this genre hasn't quite been done to death. (Steve Bradley, 220 W. 1st Ave., Tallahassee, FL 32303)-- Dan Fioretti

CANTSIN, MONTY:

Ahora Neoismus LP

Istvan Kantor/Monty Cantsin like any self-respecting Neoist, shouts slogans here over pompous synth music with a beat. This is propaganda for its own sake, a pure distillation of ideology without substance. I imagine the performance art stance behind the music must be quite a hoot in a live setting. (Neoist HQ, P.O. Box 30, Stuyvesant Station, New York, NY 10009)--Manny Theiner

CLARK, DAVE:

Fitzcarringo's Log C

Two sides of improvisations recorded two years apart. Attendees include: Dave Clark, Jeph Jerman, Walter Drake, Bob Blaize, Steve Beckner and Ray Stewart. Similar to works by Grienke and Greif, which is not to say that they sound alike, or that Clark's music is derivative. Oddly processed trumpet loops over reverb-laden knee-slapping definitely recalls older Jon Hassell. Side B, the 1989 side is more thick n' rich n' chocolit than Side A, with deeper, larger sounds, and a greater sense of deliberation. Weird titles for the compositions: BADR, TWIKE, MBAG, SCUT, PINTLE, ESLAM, DMA1, PREDT. All-in-all, beautiful shifting music that really adds a nice extra something to whatever it lurks behind. (Big Body Parts, 3031 E. Platte #2, Colorado Springs, CO 80909)--B.H. Hart

CRAWLING WITH TARTS:

Boots C

Captured live at KZSC (Santa Cruz, CA) on Dec 18, 1987, this collection reveals the underside of the fascinating and creative rock that is Crawling With Tarts (Michael Gendreau, Suzanne Dycus, -w- guest: Das).

Here, without the benefit of overdubbing, though no doubt with the aid of prepared tape, C.W.T. is a more skeletal, sparse, and meditative animal. Bells, possibly toy xylophone, available things which can be struck, mysterious background rumbles, chant-like female singing all hobbling along like a beautiful old machine. More of their delightful bass thumblumblum-blumming and hey! Whatcha waiting for? (S.O.P., 28 Bellingham Lane, Great Neck, NY 11023)--B.H. Hart

CRAWLING WITH TARTS:

Greed Tool Hand in the Lee of Icebergs C

Slow, bewitching compositions constructed of ever-so-gradually evolving drum patterns, bass guitar-woven fabrics and sputterings, splashes of piano, sleepy voice and spritzes of guitar. Improvisation and pre-conceived structures are nicely married throughout, with great attention given to varying density and tempo. The drumming/percussion is consistently interesting, as are the percussion sound-sources (in their elusive identifiability). Sometimes approaching an "industrial" groove, then bursting off into a flurry of fingers and toes. The music of C.W.T. (Michael Gendreau & Suzanne Dycus) straddles many genres and makes for tough reviewing regardless of how much I like it! (ASP, 1803 Mission #316, Santa Cruz, CA 95060-5296 408-429-5246)--B.H. Hart

ERLING WOLD:

Music of Love CD

Don't judge this CD by the humorously warped titles ("The Islamic Republic of Las Vegas," "Dance of the Polygamists," "Anus Dentata") or the kitschy artwork and frivolous notes. Composer/Synclavier artist Wold does have a musical sense of humor, but it's a lot more restrained than his verbal hijinks. Wold's music may be irreverent at times, but it's also complex, sophisticated and emotionally rich. He is, in fact, a "serious" musician/composer of the same strain (and abilities) as Hector Zazou or Wendy Carlos—a man who has intimate knowledge of a wide range of musical forms (Western and otherwise), a fertile imagination, impressive compositional skills and a technical facility which allows him to manipulate the Synclavier as a traditional composer would a conventional orchestra. Wold is assisted by a small, fluctuating chamber group on reeds, percussion, strings, flute, bass, organ, vibraphone, etc. Distinctions between "real" and synthesized sound are often nicely blurred. Wold frequently makes use of unconventional tunings and harmonies, including polytonality and just temperament. He also makes heavy and creative use of the Synclavier's sampling capabilities. Sources and moods range from

Middle Eastern dance forms to ethereal, dissonant sci-fi soundscapes. Wold may be all over the place stylistically on this CD, but he infuses everything with his peculiar artistic sensibilities. Highly recommended. (Spooky Pooch Records, 1812 Sacramento Street, Berkeley, CA 94702)--Bill Tilland

FETUS PRODUCTIONS: *Intensive Care Unit 2LP + 7"*

This is a beautiful and highly collectable box set. The sleeves are all covered with full-color artwork—some of it very disturbing, but nevertheless aesthetic. The set also includes poster and a book that shows the accompanying slides for the live performances - these too were disturbing, but visually striking. It is tempting to spend all of my time on the packaging, and it does deserve mention, but the music contained on these albums is fascinating and worthy of attention. I enjoyed every song contained here. Fetus Productions was a constantly shifting group of performers (now defunct), each contributing something to the sound of the band. The wide mixture of input comes together beautifully, creating rich sounds and textures that run the gamut from dark, brooding songs to spacey improvisations. The two songs on the single, "Dali" and "Flicker" consist of found sounds, fun-with- tape-speed, vocals and instrumentals which can't help but please. This is a limited edition of 1000 copies. (QDK Records, Ackermannst #9, 2000 Hamberg 76, W. GERMANY Tel: Hamberg 040-221729)--Bob Hewitt

FREAKS:

Freaks in Sensurround LP

Somewhere between silly and sick, stupid and sagacious, metal and glam funnypunk, stand Freaks, five New Yawkers with plenty of hair, denim, leather, a fetish for the color orange and a pentagram and U.S. flag for counterbalance of irony. Their's is a world of suffering in the sickness of post-modern materialist malaise, seeing that they're '(Livin' in a) War Zone' and that the best place to be must be "Inside My Mind." There's still time to "Freak Out in the Freak House" on a "Green Sliver" of mindmucking hallucinogens, though. In this kind of world, it's perfect to emulate and glorify Superman's most idiotic nemesis, and "Me Am Bizarro" could work as an anthem for the trash culture they at once celebrate and denigrate. Grunge level here is beneath reproach, perfectly fitting for this festive psychosis of histrionics and sledgehammer subtlety. (Resonance Records, PO BOX 549, Village Station, New York, NY 10014)--Jamie Rake

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HERNIA RETRACTION ACCORDION:

Choking on the Fumes C

H.R.A. is "a collection of sonic experimentalists" from Phoenix. Their tape is moody and grim. The titles read like a book of bad dreams: "Porn-O-Rama," "Humiliate & Beg," "Smoldering Red Eye" and "Twisted Mutilated Body." The pieces are sparsely put together (4-track?) with one or two instruments and usually some kind of sampled or processed vocal. One affecting piece is "I Hate You" consisting entirely of a young girl's voice repeating the title in layers. There's both horror and humor in this, and this strange combination of moods prevails throughout the tape, making it compelling. (Peter Petrisco, Jr., PO BOX 56942, Phoenix, AZ 85079)—Eric Muhs

HURWITZ, JACK:

A Thin Drone Silence C

Similar in many ways to Eno's "On Land", but possessing a slow, stately majesty that Eno never produced. Long, sustained washes of string and reed-like harmonies with gradual shifts in density, occasionally punctuated by twinkling or booming intrusions. Very beautiful music, evocative and rich with longing, loss and sorrow. Oh yes, and hope. (J Hurwitz, 7 Woodsend Pl., Rockville, Maryland 20854)—B.H. Hart

LACH'N JONSSON:

Songs From Cities of Decay LP

Imagine a less effete version of the Legendary Pink Dots augmented by the chamber rock arrangements and rhythmic power of Univers Zero and you'll have some idea of the sinister songs Zut en Feu Rouge member Jonsson proffers on his second solo release. Keyboards, bass guitar, sonorous strings and deft percussion parry behind vocals resonant with a sense of longing on the eight short tracks on side one. The 24-minute "Monuments" on side two integrates tape loop layering into its suite-like progressions. While this may be the darkest rock oriented album I've ever heard, there's a heartfelt passion to Jonsson's music that makes these excursions into the sepulchre exhilarating rather than depressing. Though the lyrics by Brigitta Trotzig are in Swedish, the haunting melodies and vocals are more than adequate to evoke the visions of crumbling edifices crawling with vermin detailed in the translations. (Bauta Records, PO BOX 163, S-581 02 Linköping, Sweden 013-52036 Sweden)—Michael Draine

LEMAY, MICHELLE:

Burning Up!!! C

Michelle wrote that she called a record company, sang some Madonna and Whitney Houston tunes over the phone, and that the lady she sang to "really liked it". Michelle also sings "in back of a restaurant" (without

her boss looking) and "can sing like a lot of famous singers" with her "great range." Maybe like Wildman Fischer... but this collection of recordings of a girl singing along with her stereo moves me not. (Kitti Tapes, 312 N. 3rd Ave., Highland Park, NJ 08904)—B.H. Hart

MIND/BODY/SPLIT:

If its not on its not on LP

Five loveable madcap avant-guardists. One writes and reads her own text (and she even sounds different from L. Anderson), one plays winds (very well, I might add), and three manipulate pre-recorded media in a variety of manners. This has to be the first non-pulsed party band I've ever heard and, yes, I actually like it. Paula Abdul look out! I knew that someday top forty would consume so-called chaos and noise and now the moment seems close at hand. Couldn't you have just guessed that it'd be an Aussie bunch who'd stand the best chance of breaking that cross-over barrier. As a bonus for you rarity collectors, this was the closest thing I've ever seen to a 12" flexi-disc. (Split Records, PO BOX 213, Pyrmont 2009, Sydney, Australia)—F. Lonberg-Holm

NO MAN/NO MAN'S BAND:

Damage to the Enemy LP

It's time to stop mentioning his ex-band in every review of Roger Miller's music produced since. So I won't. I will, however, mention the solo LP that preceded this one, as it serves as a fine prelude to the ideas more fully explored here. (the LP was called *Oh* on Forced Exposure Records) Buy that one, too. It's excellent. On this, Miller's most recent outing, he's concentrating on guitars, voices and percussion (side I: No Man). Big hunka-hunka burnin' distortion piled up in All You Kin Eat layers on top of cool Rhythm tracks from samples of all sorts of discards and unexpected. Side II is 10 improvisations and 2 structured pieces performed by the band No Man's Band - R. Miller: guitars, voice, trumpet; Russ Smith: bass, voice, power tools; Ken Wino Kur: percussion, voice, bell tree. Over hastily documented, improvs, overdubs are placed to accent themes and important phrases. Good stuff, consistently shifting and clowning. It's nice to have Miller back on the cheap-o guitar again. (New Alliance Records, PO BOX 1389, Lawndale, CA 90260)—B.H. Hart

PARTCH, HARRY:

The Music of Harry Partch CD

What more can be said of the mystical and influential Harry Partch that has not already been said many times over? Living most of his life in the deserts of California, Partch (1901-1976) created a slew of beautiful and beautiful-sounding homemade instruments out of society's discards: surplus airplane fuel tanks, Pyrex jars, artillery shell casings, etc...that would be capable of reproducing

the sounds fashioned by his extraordinary mind. The ex-hobo/migrant worker devised his own 43 tone scale and trained his own performing group, the GATE 5 Ensemble, to realize his vision. Most of his bizarre coterie of sound-sources are represented in the pieces on this disk: the Zymo-Xyl, the Mazda Marimba, Gourd Tree, Cone Gong, Kithara I, adapted guitar, cloud-chamber bowls, the "Spoils of War", cello chromolodeon, and many others. If you liked the first few Residents LP's, or Hans Reichel's/Fred Frith's "home-mades", go back to the fountain head. Compositions included are: "The Letter," "Custor & Pollux," "The Bewitched," "Windsong," "And On the 7th Day Petals Fell On Petaluma." And clearly mastered...ahh! (CRI, 170 W. 74th St., New York, NY 10023)—B.H. Hart

RAWCLIFFE, SUSAN; AND ALEX CLINE:

Personal Ethic LP

Cortez lands with his stolen boats on the coast of Mexico 30 years too late. The Aztecs have progressed beyond their bloody imperialist phase and have begun to foster a durable cosmopolitan trans-American culture. Cortez's small army is greeted with friendliness but there is too much solidarity in Meso-America to organize any sort of uprising. Spain instead enters into trade agreements with the confederated Meso-American kingdoms. As the United Indigenous Kingdoms progress into cooperating pluralistic economies they create a peaceful common market with their southern Mayan and Incan neighbors. No libraries are burned, no instruments are destroyed, no Indians are coerced into singing lame catechisms. The "Conquest" never happens and centuries of Meso-American scientific, artistic and musical evolution continue uninterrupted. A historical scenario such as this would evolve a different primary Pacific Rim Culture, where music like that found on *Personal Ethic* might be more commonplace. It's hard to say if by the use of bodhrans; didgeridoos, jaw harps, singing bowls, overtone singing, howlers, windwands, custom tuned ocarinas, and clay flutes, these musicians have purposely set out to reconstruct the musical history of the Americas. What is apparent though is a rich knowledge, cultivated intuition and mastery of Pacific Rim instruments from Cuzco to Japan—from Teotihuacan to Australia. It is speculated that the court music of the Aztecs had an emphasis on audio imaging, overtones, combination tones and other such psycho-acoustic phenomena. Rawcliffe and Cline use these 'folkloric' devices to modern effect. Rawcliffe and Cline have worked hard at forging originality from the few remaining signals and instruments of endangered/vanished cultures, while at the same time producing 'modern experimental music' that is convincing and pleasurable. (Susan Rawcliffe, PO BOX 7283, Glendale, CA 91205)—Darrell Jonsson

RUTMAN, ROBERT:**1939 LP**

Sustained sound is the primary ingredient on this record. Most of the tracks feature instruments I'd not heard of before including something called a Bow Chime as well as a Single String Steel Cello. These two conjure up designs by title alone but I'm still trying to figure out what exactly a Buzz Chime is (but it sure is buzzy). Added to these more obscure sources are the much better known Tabla and Tibetan horn. The resulting sound is, not surprisingly, very exotic. Almost in contrast to the candy-like timbres, the compositions are very uncompromising. Pitches shift in a kaleidoscopic effect. On a formal level, though, very little appears to happen. An attentive listen, however, will find a lot of music beneath the surface. (Pogus Productions, 151 First Ave. #201, New York, NY 10003)—David Park

SABOT:**Surface Tension LP**

Bass and drums form the foundation for many types of musics. In the '80s some bands did away with these two roles (or at least replaced the players with machines). Now, the pendulum is returning, and at least a few bands will have to go to the opposite extreme to restore balance. Certainly Sabot is leading the way. Electric bass and drum set are the only two instruments you will hear on this ten song 12" (well...maybe an occasional yell), but don't make the mistake of thinking you'll be left with extended rhythm jams sans structure or identity. Band members Chris Rankin and Hilary Binder don't have any trouble filling up the vertical space and they pulse and jump often enough to keep the interest of all but the most ambivalent auditor. As an added bonus, San Francisco trouble-making poet P  ter Plate wrote the liner notes and they explain everything and nothing at the same time. (Slime Records, 2702 18th St., San Francisco, CA 94110)—F. Longberg-Holm

STATIC EFFECT:**Dead Game In Any Weather C**

Spontaneous improvisation by (one of my favorites) Randy Greif and Mikhail Bohonus. Those familiar with Greif's music will be pleased to hear him delving deeper into his soundscape bucket of evocative reverb power-noise. Recorded live, without rehearsal, this was a show that I'm sorry I missed. Muscular rhythm tracks pin down heavily processed voices, imaginatively used synthesizers and who knows what the hell else they were using (!?). Cool. (Swinging Axe Productions, PO BOX 199, Northridge, CA 91328 818-888-5143)—B.H. Hart

THE RECURRING CAVE**THING: On the Way to Hematite C**

Moody, atmospheric, ethereal, found sounds, spoken word, sweet 'n' sour electronics, thunks, howls, hoots...well, you get the idea. There's lots of this sort of looped, mixed, edited and rerecorded avant garde available in the world of independent cassettes and yet these 18 experimental tracks are a cut above most of the stuff. It could be due to the fact that this effort involves the talents of five people (Tom Hanlon, Brian Wilson, Craig Mains, Paul Resnik & Daryl Musick) rather than just a single artist or duo manipulating sounds. The individual tracks are professionally finished and each title is a distinctive composed piece. More impressive still are the two live tracks showing that these guys can also reproduce this music live. This stuff is noisy one minute then melodic and sweet the next, riding up and down on swells of tension building to a series of stair-step climaxes. This one's a gem layin' among the rough cut stones, dudes. Recommended. (Art Fag Industries, 2042 E.115th St, Cleveland, OH 44106 216-791-1533)—Mick Mather

TMA: Home Sleuth C

Ambient atmospheres with vocals and mostly-percussive instrumentals, sparse and minimalist arrangements of prose poetry sung by Nell in an exquisitely sensuous voice, backed by the rest of TMA, sometimes in a conventional rock setting sometimes with only tuned percussion and electronics. Altho' the tape is infuriatingly short, I could listen to it over and over and over, so the 27-minute length actually lasts several hours. Fave picks to click: "Pruning Cage" with it's wailing, ominous horn over repetitive percussion, also "Blackie", featuring only vocals, guitar, and drums, is a great minimalist-rock excursion. A great tape by a real intriguing group. (TMA Studio, PO BOX 49108, Austin, TX 78765)—Dan Fioretti

TREIOPS TREYFID AS TRIP-TIC OF A PASTEL FERN:**The Crushing Effanescence C**

Excellent variation from composition to composition. Alternately wispy and atmospheric, then crunchy and Chrome-like. They include a quirky psycho-rap and some menacing whispers. Ugly guitars piled-up in the most interesting way. Powerful, charging drums throughout, circular keyboard patterns and big, grisly splashes of screaming and ragged guitar. The best comparison I can make would be somewhere between Robin Crutchfield's Dark Day, and Helios Creed...but you ought to figure it out for yourself. Consistently interesting and very clearly recorded. (Poison Plant, 7 Woodsend Pl., Rockville, MD 20854 301-984-1433)—B.H. Hart

VARIOUS ARTISTS:**RRR - amk - Montage C**

Oh boy...I see that "RRR" and my subconscious gets nervous. Side one: "singular performances of amk Montage flexi on RRR home stereo." There's a click track, repetitive little phrases of voice, horns, synth snippets, ring modulator, (maybe) wood flute, and...well, yes...I do believe that a flexi-disc had something to do with this as I can hear skips 'n' scratches. Side two: "RrRaDio amk due process handles the montage flexi". Rougher, more upper-end laden than side 1. More voices, lots more human voice manipulation. Sounds to me as though a digital delay pedal with 'Hold' function were being used. While not likely to get people to enjoy a dinner party more, these peculiar collages will make for dandy background input the next time I do a painting. (amk, PO BOX 323, Fremont, CA 94537)—B.H. Hart

WOO: It's Cosy Inside LP

Woo is an eccentric blend of Marc Barreca, Tom Furgas, Eno, Cluster and some meta-zone spaceheaded tricksters who have yet to show their octopus faces in this quadrant of the galaxy. These two brothers, Mark and Clive Ives, can be maddening in their swings between lippy simplistic noodling and serious prog-ambient compositions (more of the latter next time, please). In the oscillations between amateurism and near-profundity, the sonic equivalent of a quasi-nursery-room Miro or Klee is achieved. Be warned: side two shows more banded tracks than are actually credited. One of them has a simulation of a deep scratch. It's a musical device in this case, believe it or not, but if you're not ready for it, I guarantee it'll make you sprint for the turntable, visions of expensive cartridge replacement providing Olympian speed. Interesting. (Chameleon Music Group, 3355 W El Segundo Bl, Hawthorne, CA 90250 213-973-8282)—Marc S. Tucker

X-TAL:**Reason is 6/7 of Treason C60**

If you're having a nervous breakdown, this is great music to heal by. In the middle of a wrenching divorce, I listened to Reason is 6/7 of Treason and actually found myself giggling in the midst of my angst at the humor and pathos captured in these songs. I really like this album. Decidedly un-trendy, X-Tal's music is an eclectic potpourri of jangly, electrified acoustic sounds graced by the occasional exotic folk instrument, accordion and melodica. Jerod Poore plays the didjeridoo, an ancient aboriginal wind instrument made from the limb of a eucalyptus, hollowed-out by ants and termites. The didj adds a haunting, primeval and ultimately hypnotic quality to the song "Dogma Suit." X-Tal's music is the furthest thing from synthesized I can think of, and reminds me of the best of San Francisco music, from the Jefferson Airplane to the Dead Kennedys.

Lyricist, lead singer and guitarist J. Neo takes happy aim at several American sacred cows in "Dogma Suit", "Happy Americans," and "Song of the Six Pack", with an acid wit. Produced at the end of 1989 (what X-Tal calls "the asshole decade") Reason's co-collaborator is Greg Scratch Freeman, known for his work with other notable SF bands including Donner Party, World of Pooh and Thinking Feller's Union Local 283. (Alias Records, 374 Brannan St, San Francisco, CA 94107 415-546-1863)—Lori Reiko Higa

ZANOISECT:

You Can Eat Dead Moons C

This'un features yr fave noizmeisters ECDM, MHMH, SISMOID, and T-Diez! Who ARE these people? Anyhoo, noize were directed

and put together by Zan Hoffman, so's you'll know it'll be totally and absolutely el bizarro-strange-o weerd and not normal - typical Zan kinda stuff! Echoey percussion and found objects and found noize tapes surround found voice tapes while nearby, several spaceships land and the Thousands Of Points Of Light finally converge and start to spell out dirty words. Zan has a way with these kinda tapes, dontcha know! Overall, I'd say it's one o' his best, and worthy of at least owning, and perhaps even listening to! (Zan Hoffman, ., 502-454-3944)—Dan Fioretti

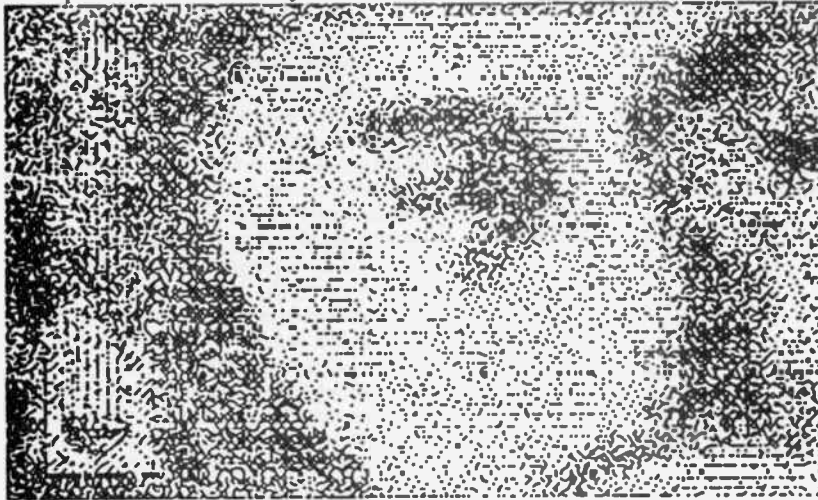
ZIDBOVINESIK:

Invisible Wires and Salads C

Records played backward, pseudo-weird sound effects, processed nonsense words

and phrases repeated ad nauseam (e.g., "Du-rahk"), a series of four meandering spoken word vignettes about "Bob the Dog," and an excerpt from an unidentified Hayley Mills monologue which is roughly 95% Mills and 5% non-descript electronic embellishments. All adding up to sweet tweet. Extremely self-indulgent, my-God- here-we-are-actually-making-a-cassette stuff. No discernible evidence of studio genius or wit. Apparently these two guys (whose names I will protect) don't listen to any experimental music or sound art, because if they did, they would have waited until they had something to express, and had developed the techniques necessary to express it. (Sound of Kitt, 312 N. 3rd Av, Highland Park, New Jersey, 08904)—Bill Tilland

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ELECTRONIC/AMBIENT/INDUSTRIAL/NEW AGE**ARCANE DEVICE: *Feedback Music: Improvisations For Feedback EP***

This is about the third in David Myers' (who comprises Arcane Device) Feedback Music series. Feedback Music has developed into a type of electronic music that has elements of '50s and '60s elektronische musik, post-modern electronics, some repetitive techniques, plus more; all combined in Myers' own unique way to create a one-of-a-kind, and very American style of electronic music. There is plenty of pulsating energy. "Studio-Front" has terrific, chunky rhythms and thick, fat sonorities, while "Studio-Back" recalls the heyday of '60s electronics. A hint of Tangerine Dream at their most experimental and best (ca. *Rubycon*) is invoked in the throbbing and eerie "Live-Back." For those who consider the term "electronic music" an oxymoron, Arcane Device may change your mind. (RRRecords, 151 Paige St, Lowell, MA 01852 508-454-8002)—Dean Suzuki

ASHRA:***Walkin' the Desert CD***

A set of five electronic experiments using samples, guitars, keyboard duets, and multi-track magic. The "First Movement" has touches of keyboard minimalist music that could have been a yawn fest if the track lasted any longer than its eight minutes. "Second Movement" is an impressionistic synthesizer mini-symphony. Influences of Debussy and Sibelius lead into a sugary melody can be heard here in the beginning of the piece. Those with a tolerance for cute New Age music may find it enjoyable. On "Fourth Movement" Ashra attacks Frippertronics with permutating modules of lilting electronic guitar sequences. I hear echoes of Dick Dale's surf guitar instrumentals as well. "Forth Movement" loops sampled middle eastern melodies and vocals against a swell of electronic music. I think back to the Tuetonic/Berli period of Bowie and Eno, and feel this recording has its roots in that region but injects the trip with its own energetic originality. (Navigator, Wichmannstr. 4, Hamburg 52, D2000 W. Germany)—Darrell Jonsson

BORGHESIA:***She Is Not Alone 12" EP***

This is a trippy industrial dance single. The music has a strong beat and relies heavily on samples, which can be repetitive, but interesting nevertheless. Each side contains a different mix of the same song, "She Is Not Alone". Music and lyrics were written by Sonic Youth, but Borghesia performed, produced, etc. It reminds me a lot of Laibach

minus the satanic voices. This EP could be a lot of fun played really loud at an acid house or industrial club. (Wax Trax Records, 1659 N. Damen Ave., Chicago, IL 60647)—Bob Hewitt

BOTANICA: *A Garden of Earthly Delights CD*

Music meets fractal geometry: points along the perimeter of the Julia curves determine notes and durations. A project started by Bryan Winze who incorporated three other musicians/engineers — Sanford Ponder, Chris Rhyme and Kevin Bانشill— to help program a Mac computer and then feed the output into 22 different synthesizers. The process is more interesting than the music itself. It's slickly produced new age that, for me, would serve well as background muzik. Included in the 22 different synthesizers are overdubs of percussions, sax, flute and piano that add some sense of humanity. I was never a big fan of geometry in school and I'm less a fan of a geometry and music union. Let computers deal with the more mundane in life; just keep them away from my music. (Sanford Ponder, 756 S. Spring Street Suite 13, West Los Angeles, CA 90014)—Michael Laszuk

CHOP SHOP: *Scraps C*

You might call the linear, phased boulders of industry on this cassette "Music for Motors." Coming in a plastic bag with an interesting chapbook containing photographs of peculiar metal/wire probable 'instruments', the music of CHOP SHOP (aka S. Konzelmann) is like a tour through the history of the sounds of electric appliances: whirling, rubbing, splashing, humming, vibrating. Blocks of sound that have our dog Stinky dropping her toy mouse and shaking her head as if trying to dislodge something in her ear. Difficult listening. (Scott D. Konzelmann, 93 Summer St 5th Fl Rt., Boston, MA 02110)—B.H. Hart

DIMUZIO, THOMAS:***Headlock CD***

"Not Responsible for System Damage" is the disclaimer printed on the cover. Well, I liked this record just the same. Out of a huge assembly of synthesizers, samplers, instruments, sound sculptures, processors, and tape decks, Dimuzio creates a multitude of timbres and densities (with perhaps more discretion than he would like us to think). The only instruments that consistently appear (9 out of 10 tracks) are samplers (a catalog of 35 identified sources including friends, Patronized Humoplasms (?), duct tape, and a Cello). Fortunately, the samples almost never seem to be used in any sort of traditional (read keyboardish) way. Instead, the sounds are investigated from within, revealing details, through subtle shifts of focus. Unfortunately the same can not always be said of the drum

programming which was certainly the weak point of the album lending a kind of "death rock" edge to an otherwise very likeable disc. (Generations Unlimited, POB 540, Marlborough, MA 01752)—David Park

DOC WOR MIRRAN:***Severe Pig LP***

This album is brilliant. The tape manipulation, industrial noise, guitar feedback, vocals, natural sound, "found" sound and synthesizers flow from one track to another like an elegant suite. Whether performing a simple melody, slowing down to be contemplative, or experimenting with musique concrete, Doc Wor Mirran hits the mark at every turn. Fans of artists such as Nurse with Wound and Coil will especially enjoy the 18 tracks offered on this nicely prepared, graphically-oriented package. Utilizing the talents of nine musicians, this joint release by RRRecords and the West German label eMpTy Records is always captivating and couldn't be more highly recommended. (RRRecords, 151 Paige St, Lowell, MA 01852 508-454-8002)—Peter Gloriosso

FLETCHER, TODD:***A Whispering Voice C***

Fletcher has a MIDI studio and is producing an evocative sort of atmospheric music with it. Long compositions that seem directed and "composed", at least if you pay attention to the electronic percussion, drift past dreamy choirs, empty deserts, sepulchres, and fog at the tops of tropical trees. This tape avoids the step-time sterility of much MIDI music, while taking advantage of the complete composition direct-to-master recording possibilities to deliver a crisp, professional, and present sound. Anyone need a film score? (Poison Plant, 7 Woodsend Pl., Rockville, MD 20854 301-984-1433)—Eric Muhs

FRICKE, SIEGMAR:***Militant Stuff C60***

This is great mood music to have a nervous breakdown by. Umpteenth generation industrial art noise, *Militant Stuff* is dance hits for the terminally alienated, rap music for the gloom & doom crowd where dressing in black is de rigueur. Recorded in West Germany from January-June 1989, *Militant Stuff* chronicles life behind the Iron Curtain with a certain disco elan. Uber-artist Fricke creates a smorgasbord of snatches of hip-hop polyrhythms punctuated by endless tape-loops of American and other non sequitur-ish radio soundbites. It's a series of high tech, euro-synth sound collages executed with all the subtlety of jackhammer meeting sheet metal in an empty warehouse. There's no point in describing the cuts separately because they all blend together into one long epic soundtrack for a Soho loft party. The bright orange

xeroxed cassette jacket is adorned by a ghoulish skull photo, a tastefully macabre visual, as are the song titles reminiscent of life behind the Berlin Wall before it fell. (Harsh Reality Music, POB 241661, Memphis, TN 38124-1661)—Lori Reiko Higa

GANDALF:

More Than Just a Seagull CD

This is the soundtrack for a multimedia-performance based on Richard Bach's "Jonathan Livingston Seagull." While I have no fondness for the (sappy) source of inspiration for this work, the music stands on its own. The recorded sound of the ocean and seagulls serves as a backdrop for several of the pieces, over which Gandalf has added layers of acoustic and electric sound. The first piece, entitled "Self-Realization", is especially successful. It begins with an acoustic guitar finger picking a slowly modulating motif. Additional acoustic and electronic elements are slowly added, building to a climax that is scored in a fashion that reminds me of the work of John Adams. Most of the tracks are similarly structured, demonstrating slow evolution of thematic material, as instruments are progressively added and removed. I have grown increasingly fond of this gentle, soothing, and ultimately successful work. (Eurock, POB 13718, Portland, OR 97213)—Robert Oot

GRANDBROTHER: *Grandbrother Knows The 3rd Time C*

The 3rd Grandbrother tape is really their best so far, even preceding, as it does, the double-live "Grandbrother comes Alive" K7. This time around finds the duo doing what they usually do, only more so. Zandbrother, the silly member of the group, is aghast and agog at the agonizing apoplexy of abhorrent aggrandizement...or, in simpler terms, writes and sings weird songs. CBD III, the other silly member of the group, is handicapped by actually having some musical talent, but, fortunately, even his most stalwart efforts are undermined by Zandbrother's idiosyncrasies. Again, clever use is made of Minoy's vocal abilities, and there is even the token attempt at an actual song! This time they avoid most of the ill-fated meanderings that nearly scuttled the previous "Scraping Grandbrother Off The Road," although it's almost certain the same important muzick critics will hate it. Darn good tape, 'tho. (Grandbrother, POB 4730, Louisville, KY, 40204)—Dan Fioretti

HARKEY, SUE ANN: *The Ancient Past and the Ancient Future are Both Seconds Away LP*

Musician/Visual artist Harkey pulls out all the stops for this, her debut solo album. The self-designed cover, full color and glossy, is one of the most beautiful ones I have seen in a long time. Inside, Harkey's striking vision is also prevalent. With her prepared twelve string guitar, she, along with a number of

very able musicians (including Lesli Dalaba, Paul Hoskin, and LaDonna Smith), creates music that is both soothing and thought provoking. Instrumental music seems to be Harkey's strong suit but my problems with the singing are perhaps purely stylistic. For the long time Sue Ann fan, it should be noted that 3 of the 9 cuts on this album were previously released on cassette; however the pressing quality is excellent here and besides, all of my favorite cuts are new for this release. (Sue Ann Harkey, POB 2026, Madison SQ. Sta., New York, NY 10159)—F. Lonberg-Holm

JACK HURWITZ:

Tones Timbre C

At his best, Hurwitz sounds like recent Klaus Schulze, which is a bit surprising, because Schulze's last several LPs have been largely unavailable in the U.S. Hurwitz, like Schulze, favors a big, percussive sound, with lush, expansive synth timbres which are quite attractive in themselves. Intricate interplay of rhythmic patterns and motifs, such as on "Dim," can be downright exhilarating, with use of an intriguing electronic (?) counterpoint technique. (I've noticed a very similar process employed on En=Trance, Schulze's last album.) There are perhaps parallels also with Steve Reich's style of rhythmic minimalism, although Hurwitz generally has a stronger melodic content. Ultimately, the eleven pieces on this cassette run a little too much to a single type, and the weakest of them are lacking in dynamics and drama. Hurwitz's best pieces, however, are good indeed. (J Hurwitz, 7 Woodsend Pl., Rockville, Maryland 20854)—Bill Tilland

IF, BWANA:

Horns & Hard Art C

Al Margolis took tapes of all kinds of horns and processed them and did all sorts of amazing things to them. Not too involved compositionally—if there are recurring themes in this sea of processed sound, I've yet to find them. Side one (the title side) mostly recalls animal sounds, mostly whales, and constantly reminds me of the processed whale sounds in "Star Trek IV." Side 2 ("Clarinots") is much more ambient, and quieter, if not more mellow or peaceful. Both sides feature subtle undercurrents of harmonic resonance which propel the tape in lieu of any compositional or thematic development. Naturally, this precludes a real appreciation of this tape by anyone not particularly familiar with tape composition. Those of us who have an ear for this kinda thing will appreciate the compellingly dissonant manipulations of the dissimilar yet harmonically related timbres, the abstract counterpoint of low-pitched sounds against high squeaky ones suggesting depth, space, distance and closeness all at once. (Sound of Pig, POB 150022 Van Brunt Sta, Brooklyn, NY 11215)—Dan Fioretti

KING FELIX:

Owl Plane Crash C

Intriguing combination of synth keyboards, percussion, horns and various electronics, which sometimes comes across like a more muscular Eno/Hassell collaboration. The most striking aspect of some of the pieces, like "Snails" and "Path Train," is a deep, rumbling rhythmic foundation with a life of its own. "Terminus" also has a heavy bass ostinato (sounds like bass trumpets) over which is layered the sound of melodious fog-horns and the mournful cries of some mortally wounded synth beast. Elsewhere, a wobbly, primitive flute-like instrument solos over sleek synth chords, and the low tech/high tech contrast is quite compelling. The title piece and "Visisection," with honking sax and feedback guitars spewing jagged riffs, could easily have come from New York new music artists such as John Zorn and Elliot Sharp. And in one of many inspired decisions, the controlled chaos of "Visisection" is followed by "Cogs-Greenhouse- Reactor," a splendid minimalist trance medley. King Felix lays down fresh, creative sounds from start to finish, and *Owl Plane Crash* is highly recommended. (Ocular Interchange, POB 380621, Miami, Florida 33238)—Bill Tilland

LIPPERT, ROBERT:

Worth Of It All C

The first piece on this cassette is "Hitler was a Sex God," the second is "Daddy Showed Me His Circumcision." An auspicious beginning, fer sure. Mercifully, I can't understand much of the lyrics beyond the song titles, but Lippert is indeed a first class screamer, i.e., a modulated, tuneful, expressive screamer. Nice screaming, Rob. The drum programming is also great — lots of variety, good use of sampling, including vocoder, and bodacious, Bo Diddley-type rhythms. Synths are another plus; one of Lippert's motley cohorts gets into some old-fashioned note-bending freakouts the likes of which I haven't heard in years. The humor might be juvenile (or at least unintelligible), but the music's mighty fine. And who knows — if these guys tried to be serious, they might ruin everything. (Sound Of Pig, POB 150022 Van Brunt Sta, Brooklyn, NY 11215 718-788-2862 Hm.212-239-4210)—Bill Tilland

MOORE, STEVE:

A Quiet Gathering LP

Describing this record in any real sense is impossible. Each time I listen to this record I have a different (and worthwhile) experience. On the surface there's nothing new, just a guy mixing and processing environmental sounds (a child speaks, a bell rings, a crowd passes, a dog barks, etc.). On side two, he adds a few acoustic and electronic instruments. Yawn... so what? As old as tape (older). However, the music that Moore makes from these humble blocks transcends its sources. Through a very shrewd sense of

timing and timbre, Moore creates a music ripe with images (but not in the dictatorial way one often finds). Each sound feels as though its placement was determined with love, dedication, and care. (Recommended Records (UK), 387 Wandsworth Road, London SW8, ENGLAND)—F. Lonberg-Holm

PRESCOTT, DAVE:

Red Shift 5 C

I have heard other tapes by the productive Prescott, but this one has a sense of control and variety which the others lacked. The single piece on side one opens with ascending and descending oscillator tones which approximate air raid sirens, to which are then added short pulse bursts (automatic weapons?) and several single-note repeated patterns in the lower registers. These ingredients are variously combined and altered. The sound has a horrific, desolate fascination about it. Side two is perhaps slightly less integrated, but contains a wider range of sonic experiments, including a fascinating, bagpipe-like synth progression which is an aural equivalent of an Escher drawing—always the same, and always changing. (Sound of Pig, POB 150022 Van Brunt Sta, Brooklyn, NY 11215 (718)788-2862)—Bill Tilland

REYES, JORGE:

Comala CD

Reyes is one of the premier synthesists from Mexico. Like many of his musical compatriots, Reyes inflects his modernist music with his cultural heritage. Among the supporting musicians are the ensemble La Tribu who perform on a tremendous array of indigenous Mexican and Indian instruments, giving Reyes' music an exotic quality. This CD is a re-issue of an album augmented by three substantial tracks. Of these "El Hechicero de la Dicha Tranquilla" represents one of the most Mexican of the entire disc. Reyes invokes images of a Casteneda-like ritual, ancient in origin, full of mystery and ceremony. The title track, on the other hand, is an 11-plus minute opus which has its full share of the Mexican and Indian influences, but a far greater measure of contemporary sounds and textures. At times, one is reminded of the best moments of Jean-Michel Jarre's Zoo-look, with its menacing harmonies, elegant synthesizer filigree, and curious, at times other-worldly, vocal textures. (Mundo Music, 147, D-5400, Osnabruck, W. Germany.)—Dean Suzuki

SINCLAIR, MARY:

Siberian Odes C

Mary Sinclair tells a story from the Yakut People of Siberia, with musical improv/interpretation by a group of talented and tasteful musicians: Emily Metcalf, Ken Ulansey, and Paul Butler. The instrumentation features clarinet, cello, harp, sax and assorted percussion. There is ample room for the music to breathe around the story. Sinclair is a

sensitive and assured story teller—her voice brings the story to life, and relates to the music, as the musicians are relating to the story. It is indeed a collaboration, not merely a music soundtrack put to a story. This is a delightful tape to listen to, it is playful and creative story telling at it's best. If there was such a thing as new-age radio drama it might sound like this. (Serendipity Productions, 37 Estey Street, Brattleboro, VT 05301)—Kevin Slick

THE SUBJECTS:

Word of God 12" EP

A nice piece of techno-industrial dance music, as good or better as more widely known European groups like Front 242 and Cassandra Complex. There are three versions of the title track, which is essentially an instrumental with a clever use of soundbites by a preacher admonishing his radio audience for not being "repentant." True, it has been done before, but here it's done right. The fourth track, entitled "Quickshot," is a slower song, nicely incorporating guitars in addition to electronic instruments and soundbites. The production on this EP is excellent. (2 World Productions, 6252 S. Rosebury #3, St. Louis, MO 63105)—Perry Glorioso

TISCHLER, STEPHAN; AND BLAIR PETRIE:

Gorgons and Gargoyles C

The title more or less gives it away. We're talking high adventure here, maybe a little sword and sorcery, obscure rituals and maybe a few nameless horrors. Nicely done, too. Mysterious, minor-key synthesizer melodies and strange percussion. Weird but not campy, and good variety. Old-fashioned almost, suggesting a time when the strangeness of synth timbres was a given, and synth musicians were into exploiting the strangeness rather than trying to make synths sound as much like "real" instruments as possible. Part of the "Minotaur Suite" sounds like a gesture toward Dick Hyman's pioneering work of same name on the Moog, way back in the early '60s. (Generations Unlimited, POB 540, Marlborough, MA 01752 617-782-0104)—Bill Tilland

VARIOUS ARTISTS:

A Very Large Array C

A very large array, indeed! Something for everyone here: Zombies Under Stress check in with a couple quirky tunes that sound like Future Smersh; Theatre of Ice mine more familiar ground in "Miron"; Roberta Eklund does an echoey, liquid recitation in her "Chastised Eulogy"; Electric Impulses From The Cerebrum demonstrate how the Beatles just wanted to be more popular; Arvid Tuba remains inscrutable yet entertaining; Due Process mix a bit of everything and everyone in the hilarious "Beethoven" wherein some (drunk?) guy raves on and on about the "B" and his stance on several subjects. Other

noteables include Swimming Behavior of the Human Infant, Big City Orchestra, VOXnihil, Cool and the Clones, and Building Balanced Children. If you thought "difficult" or "extreme" music was dead or dying slowly, you were wrong; it's evolving nicely as shown on this interesting and varied collection. Sooeey! (Sound of Pig, POB 150022 Van Brunt Sta, Brooklyn, NY 11215 718-788-2862)—John E.

VARIOUS ARTISTS:

Woundz Never Heal C

One hopes, with an experimental electronic/industrial compilation such as this one, (or with any compilation, for that matter), that the artistic visions will be sustained at least for the length of the individual pieces. And indeed, there are sounds on this cassette that are at least intriguing in small doses, along with a more or less equal amount of simple-minded crapola. Worthy of mention are the grim but tender industrial melodies of Big City Orchestra, the weird vocalizations of Mental Anguish, the dark ethnicity of Darren Copeland, the distorted bleakness of White Cancerous Hand Growth and the disquieting percussive ambience of the ever-reliable Randy Grief. Also worth noting are the chipmunk vocals and shrieking feedback guitar of Joe Carnation, the murky power of Die Rache, the Zen simplicity of Jeff Central's computer drums and one-finger keyboards, and the short but effective piece by Pop Druids, with a nice smeary trombone over rock electronics. Some of these aggregations may be strictly one-shot, but in a compilation, one-shot is quite sufficient. (Harsh Reality Music, POB 241661, Memphis, TN 38124-1661)—Bill Tilland

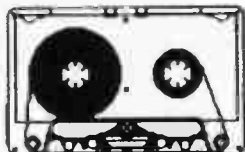
WEINGARTEN, CARL; & WALTER WHITNEY:

Primitive Earth CD

This is a veritable garden of musical delights for anyone who can appreciate the Fripp/Eno influences in Weingarten's lovely sustained guitar tones and glissandos. "Coming Up For Air" and "Goodbye Callaloo" are pieces that Fripp and Eno would be proud to call their own, while "Terminus Est" sounds like the Budd/Fripp collaboration that never took place. But other pieces, like "Medellin" and "Last Call" are more rock-oriented: heavy on the sequencers and banshee guitar wails. ("Medellin" locks into such a fierce groove that its potential is only slightly exploited during its stingy 3 minutes and 44 seconds of playing time.) "Rodeck's Playground," with its chunky rhythm and wispy melody line, is a nice cop from the Roedelius songbook, and "Winds Answer" combines mournful synthesized strings, delicate sequencer patterns, lush organ chords and finally, Weingarten's soaring space guitar. A superior collection of electronic/trance music. (Multiphase Records, POB 15176, St. Louis, MO 63110)—Bill Tilland



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FOLK/COUNTRY/BLEUEGRASS**AZTEC TWO-STEP:*****See It Was Like This LP***

Having nearly all of this group's finely produced New York City studio albums dating back to the early 1970's, I was skeptical that their two guitars, voices and harmonica could improve on the best of their repertoire. But this deceptively avant-garde cafe society act demonstrates dynamic resourcefulness, creating a fine recording with simple techniques: Limiting themselves to a pair of acoustic guitars, handclaps, harmonicas, boxtops and boldly threaded streetcorner harmonies. Neal Shulman's flat-picking runs on "It's Going On Saturday" threaten to leap all known scales. Wound into Rex Fowler's sexier-than-ever bedroom adenoids, the tune takes off like Peter Pan with testosterone. (Flying Fish Records, 1304 West Schubert, Chicago, IL 60614 312-528-5455)—Mitch Ritter

CARSON SAGE AND THE BLACK RIDE: *Taitneamh Agus Meisce LP*

Y'all know that the whole idea of punk-folk-country fusion's been surfacing now 'n' again for the past eight years or so, but has it ever been this quaint? Some goil named Edda sings in a mannered, even-keeled tone that suggests inhibition to the point of stifling some of the material. Whoever's idea it was to have her sing Madonna's "Like A Virgin" shouldn'ta had it, even if the accordion accompaniment is theoretically a brainstorm. Likewise with Johnny Cash's "Folsom Prison Blues." Who'd believe for a minute that Edda'd ever shoot a man just to watch him die? She fares better on more trad folkie ditties, but even then, there's a lack of knowing how to interpret, even in irony. "Wearing of the Green" ought to sound roughly as militant as its sentiments. Structurally things sound like no great fusion, more like a tacking on of elements to each other. Most stimulating exceptions are the ska evocations of "Off Gnu" and the bagpipe sacrilege (re)titled "Amazing Disgrace." (Musical Tragedies, Muggenhofstr. 39., 8500 Nurnberg, WEST GERMANY.)—Jamie Rake

FELDMAN, BARRY:***Brooders Festival LP***

Feldman demonstrates his ability to compose enjoyable melodies based on a variety of folk styles that are played on more

than just standard folk instruments (though not straying too far). The arrangements sound tacked on to the basic folk songs leaving piecemeal sounding results. With good melodies, instrumental work, lyrics and what appears to be a good idea, 'Brooders Festival' sadly proves to be a case of the whole being less than a sum of its parts. (Mood-Wreckerds, 21 Sixth St. N.E. #305, Washington, DC 20002)—Ira Rosen

MADSEN, CATHERINE:***Grey Sabbath LP***

This is not your run of the mill Goddess-worshipping-pagan-neo-gnostic-pseudo-Christian-dulcimer-medicine-practicing-folksinger and water-witch ritualising. In heavily misted tones Madsen leads us along with odes by Blake, Burns, Wordsworth, and offers her own darker shaded originals. She can pick solemn tones from guitar or dulcimer, and sing in defiant lust and glory. The sustained ether comes courtesy of Mitch Wells' synth and Chris Rietz's hurdy-gurdy which clear dramatically for the emergence of Madsen's pristine vocals and chant-pitched chorus. The contrasts can be as moodily upsetting as segueing from Blake's "Mercy, Pity, Peace, and Love" into the Transylvanian deepwoods drone of "The Wife of Usher's Well" and hyaena-ing out with a bawdy Music Hall curtain-dropper "The Mortal Coil Shuffle." (Wormwood Productions, POB 178, Amherst, MA, 010041)—Mitch Ritter

POLISAR, BARRY LOUIS:***Juggling Babies and a Career LP***

Varied, amusing arrangements in several different tempos and styles. Consistent throughout is some fine fiddle and violin work by Sandy Mitchell, and Barry doing his voices. Lots of guitars and banjo work as well as the odd squeak etc. mostly being applied in a catchy, sing-along tempo. The subject matter, on the other hand, is pretty much in the "too much of a good thing" category. I mean we've got songs about Doo-Doo, Diaper Rash, Naps, Crying, Waking, Sleeping, Crying again, and so on. Need something to follow Pete Seeger on your radio show? Maybe something like "What Do We Do With a Crying Baby?" from side one, which is actually "What Do Ya Do With a Drunken Sailor?" which we've all heard in the Irish Bar down the street, re-worked. Speaking of traditionals, "Turkeys in the Straw" also

turns up here, too. Not that there's not some great stuff here, because there is, it's just that it seems to wear thin after awhile. Holding the listeners interest oughta be a priority, but on the other hand, seeing this in the shop (pictures of babies on front and back cover, and the song titles) might lead one to the conclusion that, well, if you're deep enough into the parenthood thing to want to play a whole album's worth of tunes on the subject, you won't be disappointed with this one. (Rainbow Morning Music, 2121 Fairland Road, Silver Springs, MD 20904)—Mark Casner

SPIKE: *Save the Children C*

Terry McCabe is Spike and Spike is a Christian singer/songwriter who is documented here in a live, benefit performance that doesn't suffer too many of the flaws usually attached to such a setting. Either way, I found this mostly unremarkable fare, from the predictable born-again messages to the just average acoustic guitar strummings and fair-to-middlin' vocals. (The Furnace Room, 10556 Lincoln Street, East Canton, OH 44730)—Mick Mather

STRONGBOW, JON:***Something Different LP***

Hippie bongo folk-rock from that perpetual Seattle underdog, Green Monkey. Why do the majority of the socially conscious have to like bad hippie music? The answer, my son, is truly within - It's part of the "new age", you know, Tracy Chapman. Well, I'm not falling for the bad lyrics, the cheesy arrangements, and the nasty-looking cover with wacky symbols on the back. My third eye gives it a hearty heave off the bridge. (Green Monkey Records, POB 31983, Seattle, WA 98103 284-2399)—Manny Theiner

STUMP THE HOST:***Four Songs C20***

Clocking in at just under 18 minutes. Guitars, bass, drums, harmonica and Oh So Nicely Meshing voices. Singers Stephen Dawson and Diane Christiansen fulfill the promise of the male/female vox groove that Divine Horsemen verged upon. And, hey!, outstanding Commander Cody-esque lead licks by Brian Dunn. This is the kind of country crossover-band that makes Austin City Limits worth watching. Dawson's voices hearkens straight back to late-60's Jesse Colin Young, and these tunes, having been beautifully recorded, just slide sparkling outta your speakers. Good Stuff, and love to hear more! (No Address Available, Call (312) 342-7338)—B.H. Hart

Hart

THE BUZZERS:

Evoking a Mood C

Evoking a mood similar to that of Neil Young's "Tonight's The Night," and with comparable sound quality (most of these songs sound like they were recorded in a living room -w- a single Radio Shack microphone hanging from the ceiling fan), you just gotta like the earthy sincerity of the Buzzers. "All acoustic...punk, folk, blues, jazz, cowboy, astronaut, doo bee doo bee, hi, low fusion." Yeah, ok...Well, you're not gonna hear any Joe Satriani guitar solos here, but you will chill right the heck out as these harmony-laden, acoustic guitar-driven efforts weave their way through the holes in yer head and attach themselves to your mello-nodes. I like the deadpan 'thunk' of the percussion, and the recorder and tiny keyboard add just the right extra ooomph! Like a coffeehouse in yer dining room. (Specific Ocean Music, 6116 Hwy 9, Felton, CA 95018)—B.H.

THE WILDERNESS FAMILY:

Crossing Lake Riley LP

Hailing from the Kodak outback, this family brings a cornfed chutzpah to their take on the current folk-roots revival. Eileen Fugmann hauls out the big old diamond-back accordion and pumps out pure Yankee waltz n' slide. Hang in for "A March From Victory" and you'll get a full fife and drum corps. G. Elwyn Meixner seems to be commander-in-chief, helming the mike and picking the tunes (4 are his own, 5 trads, and Jessie Fuller's "Old Man Mose"). For a bit of folk n' country blues fun check out the doubletimed fife & banjo romp on "John Henry." Neat getting "Penny's Farm" as I'd been unaware of the Dylan theft that landed him on "Maggie's" (Earring Records, POB 40313, Rochester, NY 14604)—Mitch Ritter


YOUNG, KENNY; & THE EGG-PLANTS: *Kenny Young & The Eggplants 12" EP, C*

Here is a really fine cassette. The recording quality is excellent, all 5 tunes are very smartly executed. No personnel is listed but it is a three piece group (unless Kenny does all instruments) consisting of guitar, bass and drums. This is the type of band that would wind up playing at one's favorite coffee house on Saturday night. The Eggplants style runs the gamut of folk from Prine, Dylan, Chapin to a little Costello. Most of the songs are witty and well-written. "Mommy is a Lawyer" is about a fellow who's entire family tree is made of lawyers, with the exception of two uncles who are ignored. He does not want to become one himself because of the boring clothes they wear. "Animals Planning" is the strongest musically. Upbeat tempo, nice percussion, good guitar pickin' and competent bass accompaniment. (Kenny Young & Eggplants, 317 Hicks St. #4, Brooklyn, NY 11201 718-797-0346)—Joe Kolb

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ADAMS, JOHNNY:

Walking on a Tightrope CD

One of the more prolific blues songwriters of all time was the late, great Percy Mayfield and it's high time someone remembered and paid a tribute to him. This release is about the finest homage any artist could have done. If you're not familiar with Percy's work, his most popular compositions were done with great success by a young man called Ray Charles. "Hit The Road Jack", "The Danger Zone", and one of my all time favorites, "But On The Other Hand" are just a few of the many splendid songs composed by Percy Mayfield. Johnny Adams is one of the finest song-stylists, possessing one of the best voices that I've ever heard! He does renditions of ten of Mayfield's compositions on this release and it's always a pleasure to have the whole album full of first rate cuts. The Disc is worth the price just to hear Mr. Adams do his patented "Mouth Trombone" on "Lost Mind". Assisted by Duke Robillard and Walter "Wolfman" Washington on guitar, and produced by Scott Billington, this is about the best that Louisiana has to offer. I highly recommend this release and it's a "double whammy" in hearing Johnny Adams pristine and pure voice rendering some of the best arrangements ever done of one of the greatest songwriters ever, Percy Mayfield. (Rounder Records, Dept. LB P.O. Box 154, Cambridge, MA 02140)—Dan Pollock

AEBERSOLD, JAMEY: *A New Approach to Jazz Improv C, LP, CD*

You're gonna love this! Finally there's a way for us "wannabe's" to sound just like a great superstar on our instrument or voice. Jamey Aebersold has put together an extensive catalog of jazz and blues backgrounds for us to practice along with. The quality is unequaled. Don't be fooled by some of the advertisements that you see in some magazines. This is the Real Deal! You soar to new musical heights with some of the best jazz musicians in the business backing you up. If you are an intermediate to advanced player, any of the play-alongs will make you better. I don't care how good you are or think you are! How would you like to have the likes of Bob Cranshaw on Bass, Mickey 'Roker on drums and Mulgrew Miller on piano backing you up? Or, Kemy Barron on piano, Ron Carter on bass and the great Grady Tate on drums? Or? Or? The musicians throughout the entire catalog of play alongs is too numerous to list them all! You get "Blues in all Keys" and I'm talkin all keys, "Nothin But the Blues", "Turn Around Cycles", "Major and Minor", "All Time Standards", complete books on Horace Silver, John Coltrane, Bill Evans, Cedar Walton, Wayne Shorter, Jimmy Raney, "Bebop and Beyond", "Ballads", "Rhythm Section Workout", "Swing, Swing,

Swing" and on and on and on! What Mr. Aebersold has done here is put together some of the finest rhythm sections in the world, approached just about every style, from blues to ballads, from bebop to swing, left out all the solos, provided you with the song book (very easy to read), and left it up to you to be a star. In addition to just playing along, it provides you with one of the best practice tools available; you can work on all your riffs over and over at your own pace. Something you can't get sitting with a teacher and paying \$30.00 a half hour! I've only been working with it for about three weeks and already my guitar improvising is taking on a new dimension. So, if you sing, play an instrument or both, I highly recommend you call the toll free number and get Jamey Aebersold's catalog. Come to think of it, beginners will benefit from these releases also. I've suggested a "Chicago Style" of blues play along that Mr. Aebersold is considering. I hope! **FOUR STARS!!** (Editor's Note: Suggest that reviewer sell this script to K-Tel Enterprises!) (JA Records, 1211 Aebersold Drive, New Albany, IN 47150 1-(800) 456-1388)—Dan Pollock

AILANA: *Mysterious Planet* LP

Ex-Basie reedman Charles Austin and synth artist Joe Gallivan's second release, like their first, filters jazz through a new age esthetic, resulting in a lush, relaxed sound. They slip into gospel, with a dreamy version of "Just a Closer Walk with Thee" and two tracks featuring the twelve-year-old gospel singer Earl Lloyd. Lloyd's voice can make remarkable leaps, but on "Battle Hymn of the Republic" (and why, you wonder, did they decide to cover that?) he is mismatched - his phrasing is uncomfortable. On "Whiter Than White," though, Lloyd soars into the stratosphere while Austin and saxophonist John McMinn lay down a simple but caustic, Ayleresque line. Despite the few glitches, this music shows an original vision, which can't be said for many of the artists walking the same line between jazz and new age. (Hannibal Records, 275 Pentonville, London N1, ENGLAND)—John Baxter

BLAND, BOBBY:
Blues You Can Use LP

In my opinion, the greatest blues singer that ever drew a breath! Bobby, "Blue" Bland. In the early sixties, that name would bring screams and sighs from the ladies and all the dudes would rush out and stand in line for hours just to witness the team of Bobby Bland and premiere guitarist Wayne Bennett with Joe Scott's Orchestra. I've got to get it out of my system though: Bland always disappoints me. Aside from his legendary LP's, "Two Steps From the Blues" and "Here's The Man", he always falls prey to maudlin ballads. I know you've got to score Bobby,

but leave the ballads to the likes of Peabo Bryson and Company. Stick to your forte, THE BLUES! The blues made you a superstar, so, if it don't need fixin', don't fix it, OK? This release is very misleading, ergo; *Blues You Can Use*.. There are only two blues songs on the whole album. The rest? You guessed it..ballads. It should have been entitled "All the Love Songs You Can Ever Use In Your Life." But I've got to admit, the two isolated blues tunes are great! Unfortunately they also got lazy and used the same horn lines on both cuts. (Malaco Records, 3023 W. Northside Dr, Jackson, MS 39213)—Dan Pollock

BOWLING GREEN JOHN
CEPHAS: *Guitar Man* LP

John Cephas, one of the liveliest purveyors of Piedmont and Delta blues, slides up and down the neck of his National Steel guitar accompanied by Harmonica Phil Wiggins. As the backporch hokiness gets hustled into frontporch funk we begin to breathe in the ambience of the Washington DC neighborhoods where these guys live. "Police Dog Blues" or "Black Cat On The Line" has a distinctive southeastern country-blues sound, known as the 'Williamsburg Lope.' The old-time feeling is such a tonic in these crack-wracked times that I wouldn't be surprised to find an urban blues revival in the 1990s headed by symbiotic teams such as Cephas & Wiggins. They easily outdistance those crude slash 'n' trash outfits now working the sudsy sawdust circuit. Ultra clean recording technology captures the hypnotic intimacy offered by these irresistible moan-hummers and harp blowers. (Flying Fish Records, 1304 West Schubert, Chicago, IL 60614 312-528-5455)—Mitch Ritter

BROWN, CLARENCE
"GATEMOUTH":*Standing My Ground* LP

Clarence "Gatemouth" Brown is a legend in his own time. Paid his dues and then some. Been around since dirt. This release is good Gatemouth. Not great but good. As with many viable artists, his earlier stuff is great and the recent stuff is good. It's a sad fact of life. But overall a most welcome release from one of the modern blues pioneers. (Alligator Records, PO BOX 60234, Chicago, IL 60660 312-973-7736)—Dan Pollock

COTTON, JAMES:
Live From Chicago LP

Mister Superharp himself, live from Biddy's in Chicago. Cotton always cooks and this LP gives credence to that. With the formidable guitarist, Michael Coleman as band director, this is one tight Big/Little band. I don't know if Cotton was tired or drunk or what, because his vocals weren't up to par but its his harp

skills will always make him a survivor. One of the foremost blues harmonica players of the modern era, Cotton is always ready to give you your money's worth. I'm always a sucker for tight horn arrangements and there are plenty here and they give Cotton an extra boost while he's out front. A tip of my hat to Michael Coleman for his tribute to my mentor, the late great guitarist, Jimmy Nolen on "Part Time Love." It's amazing to realize the extent of Jimmy's influence on so many of us. You can't go wrong with James Cotton! (Alligator Records, PO BOX 60234, Chicago, IL 60660 312-973-7736)—Dan Pollock

COVINGTON, ROBERT: *Golden Voice of Robert Covington LP*

Drummer/vocalist Robert Covington glides through this session in fine form. On this, his first outing as a front man in 20 years (previous employers include Buddy Guy, Junior Wells, Fenton Robinson, Johnny Littlejohn, and James Cotton), his drumming is relaxed and easy and his vocals range from blues shouts in the tradition of Big Joe Turner (with whom he made his professional debut in 1961) to a smooth huskiness. Included are six original Covington compositions which prove he has a way with a word as well. (Red Beans Records, 2240 N. Magnolia, Chicago, ILLINOIS 60614)—Ron Sakolsky

ECKSTINE, ROGER: *Live It Up/Live It Down CD*

All right, genuine house rocking music not on Alligator Records! The tenor Saxophone of Roger Eckstine and friends is big bold and mean. In and out of blues and fusion with a little jazz thrown in for good measure, I thoroughly enjoyed this disc. I could have done without the vocals, in particular, "Mean Old World". Roger collaborates with Carey and Lurrie Bell quite often and I think he would have been better served with Carey or Lurrie on vocals but that Berg Larsen mouthpiece makes up for it! Special mention should go to Elliot Randall on guitar. I had lost track of him since his old "Sea Train" days and "Randalls Island" LP. "Take out the Dog and Bark the Cat" Elliot Randall. All of the arrangements are superb and well thought out and quite a variety of styles is represented here and you get more than your money's worth. (EMA, 315 E. 12th Street, New York, NY 10003)—Dan Pollock

HABIAN, CLIFF: *Manhattan Bridge LP*

Habian is a keyboardist with an eclectic mix of ideas: this release runs the gamut from ballads to hard bop to funk to world beat—and with mixed success. He's chosen an outstanding group of sidemen, particularly tenor saxophonists Joe Lovano and Ernie Krivda. But Habian's eclecticism is not necessarily a good thing. His strongest compositions are

those which stick more in the mainstream jazz idiom: "Under the Manhattan Bridge" is a delicate but swinging quartet, dedicated to Sonny Rollins, with a slick solo from Lovano; and "Monet's Garden" is a hushed, melodic trio, made more atmospheric by Eliot Zigmund's lush brushwork. But other compositions, like "Death of a Caballero" and "Reinhardt" devolve into cliché: the former sounding like a Chick Corea throw-off, the latter more a lounge act than Django. Still, Habian obviously possesses great compositional talents, and the record has enough high points, like the title track, and like Ernie Krivda's solo on Habian's "The Unbeliever," to recommend it. (Milestone, Tenth and Parker, Berkeley, CA, 94710)—John Baxter

JOHNNY & THE TRIUMPHS: *Jump Little Children CD*

Folks, Potsdam, NY might not mean a whole helluva lot to you, but I spent 5 of my most musically developmental years there between 1977 - 1982 and I've got a big fat warm spot in my heart for the place. The Crave School of Music there spilled forth reams of music talent...all kinds. Wild psychedelia, straight forward rock, barefoot-stompin' bluegrass, all manner of folk, and jazz, jazz jazz. Well, with the fascist 21 year drinking age, most of the live clubs went the way of the 5 cent cup of coffee and the triceratops. However, Johnny & The Triumphs (previously the Rolling Clones) are still playing their distinctive blend of blues, roots rock, folk and North Country rockabilly and you're all cordially invited to toss a few ducks their way for a taste of real good hometown bar-music. Got the far-ranging voice and flailin' guitar of John Kribs, the impeccable bass-work of Michael Hadfield, and the muscular skin-whackin' of Frank Carcaterra. What else could a po' boy need? (Belly Boy Records, POB 1026, Saratoga, NY 12866)—B.H. Hart

JONES, DEACON:

Let's Talk About the Blues LP

This is quite a good outing. Jones, a proficient, blues "Hammond B3" organist, has been a mainstay in the John Lee Hooker band for years, aside from all the other great things he's done in the San Francisco Bay area. He's produced his own album, with a stalwart cast of sidemen and guest musicians. The likes of Buddy Miles (Mr. California Raisin Himself!), John Lee Hooker (on "My Hometown"), Rick Baker and Mark Ford head up the guest list and really contribute to the tight sound of this album. And I shouldn't forget the nice slide work by none other than Elvin Bishop. But the real standout is Jones himself, always there, knowing just where everything should be, comping perfectly on that Hammond until he takes off on his high energy solos. (Blue Rock 'it Records, PO BOX 383, Redwood Valley, CA 95470)—Dan Pollock

MASSANARI, JEFF: *Dancing On Thin Ice C*

With the opening of "Bad AI", I was immediately impressed with Massanari's guitar playing. This is mostly a fusion endeavor but not something that will lull you to sleep ala "New Wave FM". On "Bad AI" I was reminded of Miles Davis' "Decoy" but Massanari has taken only the influence of such artists and made his own voice in that idiom. There are twelve compositions, all written by Jeff and each one is a gem. The title track glistens. Jazz but not too jazzy. Bluesy but not too bluesy. Like I said, it's well thought out and it doesn't wear thin. Excellent support from his sidemen, especially the trumpet of Graham Bruce. (Jeff Massanari, 3244 Louise Street, Oakland, CA 94608)—Dan Pollock

PARKER, JUNIOR; JAMES COTTON, PAT HARE:

Mystery Train CD

When I received this disc, I was already very familiar with Junior Parker, having seen him live and purchased several of his recordings back in the fifties and early sixties, when he was a premier member of "Blues Consolidated" with Bobby "Blue" Bland and Al "TNT" Braggs on Don Robey's Duke/Peacock label and touring revue. The late Mr. Parker's version of "Drivin' Wheel" is an all time blues classic! What I didn't know, was the fact, that Little "Junior" Parker was one of the early black artists, recording for Sam Phillips' Sun label, in the early fifties. Pre- Elvis Presley, Carl Perkins, Roy Orbison and long before Jerry Lee Lewis. My all time favorite Elvis tune is "Mystery Train" and now I know how Elvis "covered" this tune. I am familiar with the similar rendition by Muddy Waters' but damn, if it ain't Junior Parker's rendition that Elvis, Scotty Moore and Bill Black covered for Sun Label and virtually launched Elvis' career! If any of you blues fans out there are into "Rockabilly", you ain't heard nothin' til you hear some original black rockabilly! James Cotton, already a major blues star, displays some early recordings here prior to his tenure with Muddy and surprisingly, very little harmonica is heard here. Cotton was in better voice early in his career and these tunes are very good indeed! Pat Hare is another story—a tragic one. One of the original staff musicians for Don Robey's Peacock Duke Recording label in Houston, Texas, he was featured almost exclusively on guitar for all the early Duke recordings, including those of Bobby "Blue" Bland's. Although a rather shy and retiring individual, when he got to drinking heavily, he became rather aggressive and difficult to deal with. He was later beaten to death as a result of one of his drinking binges. Check out the overload on one of the early guitar amplifiers. Most guitarists I know pay hundreds if not, thousands of dollars trying to find equipment that can duplicate this sound. It can't work fellas, this is the real thing, no

micro-chip! For the great early stuff, this is an admission price well spent. (Rounder Records, Dept. LB P.O. Box 154, Cambridge, MA 02140)—Dan Pollock

PEARSON, LEROY JODIE: *Rusty Nail LP*

Here's a dose of Delta style acoustic slide guitar. Pearson studied with Mississippi Fred McDowell and that National steel he owns was willed to him by McDowell when he died. The music is derivative, but that's the point. Pearson's voice is appropriately gruff without seeming forced and his bottleneck sound is sure to please revivalists and the bar boogie crowd alike. Nighthawk is Pearson's own label which he originally created in 1976 to showcase such surviving local bluesmen as Henry Townsend who, not unexpectedly, speaks very highly of Pearson in the liner notes. (Nighthawk Records, PO BOX 15856, St. Louis, MO 63114)—Ron Sakolsky

PERELMAN, IVO: *IVO CD*

When I first picked this disc up, I thought I was in for a real treat. There was percussionist Airtio, his wife Flora Purim, John Pattitucci and some great looking guy on the cover with his saxophone. Unfortunately, I've still to figure out what they're trying to say throughout this mishmash of effect-laden music. I think its about time we said that we can do without all the effects in jazz that are being used currently. It seems some people have to use every effect the Japanese can think up and apply them as fast as they put them out. PLEASE! Whatever happened to relying on good old fashioned musicianship? There's no argument that these are talented musicians. I just get turned off by a release that sounds like everyone's trying out all the new musical toys they got for Christmas. (K2B2 Records, 3112 Barry Ave., Los Angeles, CA 90066 213-398-2371)—Dan Pollock

PRAGER, SANDY; & MARK CHENEVERT: *Figures of Speech CD*

Prager on Classical and 12 string guitar, Chenevert on clarinet producing an improvisational acoustic classical new age jazz mixture. A harmonious offering of light and pleasing tones that's easy on the ears. Prager composes all the material on this disc, material that draws from Shawn Phillips, Andre Segovia and Ry Cooder. Though both have a great deal of musical talent, their attempts at improvisation are soulless and repetitious. (PO-PA Records, 121 Tremont Street, Brighton, MA 02135)—Michael Laszuk

RASCO, MOSES: *Live At Godfrey Daniels LP*

"If you can't play a guitar, you just get out and walk the blues - them feet'll be talkin' 'bout what you's thinkin'. Now I don't play

like Jimmy Reed, he got somethin' different from me." These sage words bridge "Bright Lights, Big City" and "Big Boss Man" the two Jimmy Reed tunes that open Rascoe's set. And he's right. You can listen to these two sides all night, as I've done now a number of times, and you won't hear any trace of the infamous Jimmy Reed booze n' slur singing style. The steel string picking here finds highlights under and over the bridges marking Rascoe's own wily style. Speaking of which, anyone that can cast inspirations like "Must Jesus Bear The Cross Alone?" in a delta blues setting, bending notes to the crook of God's own indicating finger, is more than a match for Satan. Rascoe's "Deep Sea Diver" is also bound to flush the devil out of all you caballeros, planting a mighty pleasant pungency in those flared nostrils. "Now I know most of y'all have heard 'John Henry,' but not the way I play it." This man is incapable of telling a lie, and that's what makes Moses Rascoe so much damn embarrassing fun. Moses Rascoe has got to be heard to be believed. (Flying Fish Records, 1304 West Schubert, Chicago, IL 60614 312-528-5455)—Mitch Ritter

ROGERS, ROY:

Blues on the Range LP

This is the first time I've heard Roy Rogers playing with a back-up band and it fits him to a "T"! Now, mind you, Roy is superb as a solo artist, however, this new release is a testament to his unbridled artistry. If you like slide guitar, as I do, this album is a must for your collection. Several tracks from the public domain are included here. They are so old, no one knows who wrote them and Roy takes them to new and refreshing heights. His slide technique is on a par with Ry Cooder up to and including Johnny Little-John. Outstanding versions of "Black Cat Bone" and the late, great Muddy Water's "Baby Please Don't Go". Several original cuts penned by Roy himself are standouts. (Blind Pig Records, PO BOX 2344, San Francisco, CA 94126 415-526-0373)—Dan Pollock

RYCE, DARYLE:

Carolina Blue LP

Daryle Ryce is steeped in a New South blues, but her own musicianship on vocals, electric guitar (Chet Atkins variety), classical guitar and piano plus her attraction to sensual tropical languor and naturally flowing players assures colorfully shifting terrain. There is wit and warmth in her singing. I've developed an emotional dependence on her soothing to sassy voice. Record stores haven't a clue where to file this, I've come across copies categorized under soul, jazz, folk, rock, and female vocals. (Rounder Records, Dept. LB P.O. Box 154, Cambridge, MA 02140)—Mitch Ritter

SHOUP, WALLY: *Heater Hop C-30*

Commencing with, and then interspersed with the voice of a meteorologist reporting on weather conditions in the deep South, Shoup's latest release sparkles with abstraction and unconventional technique. Overdubbed sax-madness, piled like Lovecraftian architecture...abrupt shifts in tone, tempo and dynamics throughout. At times, nodding to Steve Lacy, at others, to Braxton. Wild and free, a short wire connects Wally's subconscious with his tongue, lungs and fingers. Fascinating listening. (*, Address Needed)—B.H. Hart

SPAZZ NASTIC: *V2 C*

Four cuts on this C10...the first of which ("Morning Grunge"), with its ethereal keyboards and blistering speed-o-light fuzzoid guitar chops over jazzy, but muscular, drum whappin' took me STRAIGHT BACK to the 3rd Soft Machine LP. On side B, "Demonize" and "Habibus Tubular Gnarl" dabble in some fun time-signatures. Excellent (and quirky) musicianship and deftly manipulated dynamics make Spazz Nastic consistently interesting. (Teo Graca, PO BOX 4542, Arlington, VA 22204)—B.H. Hart

SPIEGEL, RAY:

Waking Life LP

On this scorching LP Spiegel readily admits to his influences including Holdsworth, Watanabe & Stern (and they readily show). Throw in a little Jeff Beck flash and you have a rounded portrait of what Spiegel's fingers are doing flying over the frets. Fusion would be the obvious place to lay this stunning album, but Spiegel's healthy power chords and near-psychedelia will allay that impulse a tad. Rock, then? No, few rockers can let go and wander off into a jazz bleed-off so easily. Spiegel avoids all the hackneyed guitar clichés. Seven of the nine cuts are instrumentals, "Shake It Up" is a nod to the vocal format and "Der Deutschmann Kommt (Get Off My Car)" demonstrates Spiegel's sense of humor. Neither are serious threats to any pipesmeisters, but the instrumentation behind these one-offs is no different from the rest of the LP: deadly, no-nonsense and inspiring. Make no mistake, this guy is leagues beyond even some of the best guitar slingers. (Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W.Germany 0911-328356)—Marc S. Tucker

THE UPTOWN RHYTHM

KINGS: Oooh-Wow! LP

Jump blues, rhythm & blues, rock 'n roll...yup, all these tags apply! The crispy horn section, rock-a-boogie piano and fat-back blues guitar along with rockin' soul vocals and a rhythm section to cry for set these guys right up there with contemporaries such as Jack Mack & The Heart Attack or The Dynatoners. From their renditions of such

gems as B.B. King's "House Rocker", Lloyd Price's "Tell Me Pretty Baby" to the Wynonie Harris chestnut that nobody else does, "Sittin' On It All The Time", these grooves will keep you boppin' and jumpin'. Then there's the all-stops-out blast of an obscure Chuck Higgins tune called "Something's Goin' On In My Room" that'll flat-out have ya up all night long man! Kick back the tables 'n chairs and rack 'em back! (Ripsaw Record Company, 4545 Connecticut Ave. N.W., Washington, DC 20008)—Mick Mather

THINGS FEATURING TONY LAKATOS: *Blues for the Last Punk CD*

Consumers, beware: there's nothing very bluesy, or punky for that matter, about the standard-issue jazz fusion offered by this Hungarian sextet. Even as fusion goes, Things are soft-core groovemen; they barely work up a Spyro Gyra sweat on TV talk show-style themes like "My Village" and the inappropriately named title track and they nearly lapse into a supper club coma when going into slow ballad gear. Guitarist-musical director Attila Laszlo and featured saxophonist Tony Lakatos, the group's principal composers, rely heavily on over-familiar Weather Report and Return To Forever thematic maneuvers that leave little in the way of open

solo space. Which is too bad because Laszlo has a biting tone and melodic facility that recalls original RTF guitarist Bill Connors while Lakatos blows a fluid haunting style that is more Wayne Shorter than Kenny G. Alas, even when their chops are showing, there is no challenge in the material. (Jazzpoint, D-6927, Bad Rappenau, WEST GERMANY.)—David Fricke

WEBSTER, KATIE: *The Swamp Boogie Queen LP*

If Louisiana swamp pop is your thang, then Texas-born Katie is a name you're probably already familiar with from her earlier work. She is perhaps best known as the pianist on the "hit" version of the immortal ballad "Sea of Love" by Phil Phillips recorded for Eddie Schuler's Goldband label (reprinted here). As Jay Miller's most frequently used session pianist she played everything from swamp blues to rockabilly. After recording for Arhoolie recently with disappointing results, this new Alligator session offers her some solid support from the Silent Partners and the Memphis Horns, as well as a cameo appearance by Robert Cray who solos briefly on "Who's Makin' Love." The music is a blues-soul-boogie mix that slips and slides up your spine to your smile bones. Her voice is a national treasure whether giving sisterly advice ("On The Run" and "Hold On

To What You Got") or belting out the blues. If your listening pleasure runs more in the boogie direction, try her follow-up Alligator recording, *Two Fisted Mama!* (Alligator Records, PO BOX 60234, Chicago, IL 60660 312-973-7736)—Ron Sakolsky

WILLIAMSON, SONNY BOY: *King Biscuit Time CD*

From the pounding shuffle of "Do It If You Wanna", all the way to some rare "live" radio excerpts from KFFA Radio's "King Biscuit Hour", Sonny Boy Williamson II (Rice Miller) shows us why he is one of the premier early blues statesmen. How Sonny Boy Williamson II was able to get such a big sound with just his voice and harmonica, accompanied by only a guitar and drum, is just one of the reasons this man was so great! Often he will just play and sing with only a bass drum and sometimes there will be the great sound of the "mouth bass" (humming the bass lines). All in all, every tune on this release is a mouth-watering gem. "Pontiac Blues" and "Stop Crying" are particular stand-outs. All of the songs contained here-in were originally released on 78 RPM for the long ago defunct Trumpet label in Jackson, Mississippi. Williamson is one of the greatest harmonica inspirations of all time! (Arhoolie Records, 40341 San Pablo Ave, El Cerrito, CA 94530 415-525-7471)—Dan Pollock

BONGWATER ... "TOO MUCH SLEEP"

The long awaited 3rd LP from Ann Magnuson, Kramer and Dave Rick is as erotically disturbing as 1988's *DOUBLE BUMMER*. Two years and thousands of hours in the making, this disc brings the right side of your brain as close to the left as it has ever been...a montage of sleep, a parade of alpha waves, a nightmare for those who dare to submerge...soon to be a classic this disc will be seen as the paramount of artistic endeavor in our generation. Purchase of this disc buys your entry to a very private neurological experiment. The CD has 4 extra songs...the cassette has their EP "BREAKING NO NEW GROUND". SWIM AT YOUR OWN RISK!

REBBY SHARP... "IN ONE MOUTH & OUT THE OTHER"

Here lie the words & music of one of America's greatest living underground cult figures. Rebby is an enigma. After years of leading her band (the ORTHOTONICS) through a torrent of eclectic praise and some exceedingly hard times, Rebby hits some butt with her first solo LP, a painfully poignant pouring of the heart. Assisted by guests Fred Frith, Tom Cora, Coby Betty and Kramer (producer). This incredible, death defying 16 song opus (18 on cassette or 19 on CD) shall shine on brightly for generations to come. Rebby is an original...and she had the guts to give up cigarettes.

JELLYFISH KISS ... "PLANK"

The amazing debut American release from Leeds' wildest band ever, the outrageous JELLYFISH KISS, direct from the shores of the mighty U.K., a brain-blasting experience if ever there was one. Not to be outdone by their heroes, these limeric wail through a barrage of neo-psychedelic guitar acrobatics like no other band we've seen in years...and their light show left us screaming in ecstasy.

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Other/Everything Else

CLARK, TIM: *Tales of the Sun People CD*

Clark was employed as full-time composer and instrumentalist at the McLaughlin planetarium in Toronto for 12 years, and he is very good at what he does: composing and playing popular orchestral music on synthesizers. Throughout, this CD he attempts to imitate conventional and ethnic instruments on his synthesizers, and even lists, in the notes, the instruments which he is imitating. The innovation comes from the combining of disparate instruments and traditions. The sounds of an English horn, shanai, conch shell tambourine and tom toms are included on a single track. It is a kind of late night, orchestral mood music for the global village. Clark has taste and talent. (Hearts of Space, POB 31321, San Francisco, CA, 94131)—Bill Tilland

GANDALF: *Labyrinth CD*

Although Austrian Gandalf's music has always been squarely in the new age category, he brings a certain classical intelligence and restraint to his work which helps him to avoid the more cloying or trivial extremes of the genre. (It also helps that Gandalf is a proficient musician, not only on synthesizers, but also on piano, organ and guitars.) This soundtrack album (made for an experimental Austrian film shown at the Berlin and Cannes film festivals last year) has a strong classical feel to it overall, and relies heavily on acoustic piano backed by ethereal but realistic-sounding synthesized strings. A touch of organ, kettledrum and a subtle synthesized choir is added on several pieces. There's a noticeable resemblance to early polyphonic classics such as Albinoni's Adagio and Pachelbel's Canon. All this makes for very pleasant listening, to which is sometimes added a hint of the ineffable. At times, though, the derivative nature of the music suggests that equal or greater satisfaction could be derived from the classical sources that Gandalf draws from. (Seagull Music, POB 13718, Portland, OR, 97213)—Bill Tilland

GANDALF & FRIENDS: *On Wings CD*

Featured on this new age CD compilation are five artists/groups who record for the German Seagull label, distributed in the U.S. by Eurock. Gandalf's work is usually good, if not revelatory; his combination of popular hooks and classical influences may be derivative, but he has taste and talent. Robert Julian Horky wields a mean

flute, so to speak, and while his orientalisms are a little obvious on "Chi (Power)" (a touch of synthesized koto here, a gong there), "The Island," with treated flute and drone, is dynamic, and possibly the best piece on the CD. Sandy DeLamy has talent as a flautist, but she surrounds herself with thick, sweet synthesized clichés, and her rhythm programs are annoyingly primitive. (On one piece she sets an electronic tabla in motion, and then apparently forgets about it, converting an instrument known for its rhythmic sophistication into a mindless mechanical device.) Rhythm and Noise, in spite of their name, are neither rhythmic nor noisy here, and I wonder if their pleasantly nondescript piece on the CD is representative of what they can do. Gandalf and Horky can obviously deliver the goods, but the other Seagull artists have not won me over on the strength of what they offer on this CD. (Seagull Music, POB 13718, Portland, OR, 97213)—Bill Tilland

VARIOUS: *Radio Void, Volume II Issue 9 C*

I LOVE THIS TAPE. God help me, I really love this tape. One listen will convince you too. These guys are funny! The tape consists of a mixture of spoken word, musical, and experimental pieces that bring to mind such class-acts as Frank Zappa, Captain Beefheart, and Laurie Anderson—all the while remaining 150% original Radio Void. I can't think of any other album that could have me humming "Well the toe-jam in my foot is runnin' five miles wide / I'd like to pick it out, but that would only hurt my pride," or pondering the twisted radio story of Bleh (who bears a striking resemblance to Don Knotts on acid). Most of the material here is comedy, but certain tracks have a very serious side. "Crying", for instance, is an experimental spoken word piece examining our reasons for complacency. My favorite is the first piece on side two, "The Morning" which is a dialogue between a bored housewife and her workaholic husband which allows you to peek into the thoughts of the two, it's heartbreaking and amusing. I really could go on for pages about the treasures you'll find in this tape, every piece is a jewel. When you get this tape, you'll have to be in the mood to experiment. The producer puts it well: "for best results, play through earphones at ten o'clock on a Sunday night with a six-pack and a pizza." (Radio Void, POB 5983, Providence, RI 02903 401-781-8582)—Bob Hewitt

VARIOUS ARTISTS: *A Consonant Vowel LP*

A very wide ranging record featuring 18 text/sound artists from around the U.S. with roots spanning Kurt Schwitters to Gil Scott-Heron. This project, which was compiled by a panel representing C.A.G.E. (Cincinnati Artists Group Effort), ably demonstrates most contemporary treatments of the spoken word. From the rhythmic pounding of sampled mono syllables, to a real live human being simply reading, to an indecipherable mash of found texts and noise, few (if any) schools of thought are neglected. Listing all 18 representatives here in print would be a bit excessive, but rest assured, mixed in among the "big" names are at least a few you have never heard of and some of them have contributed work that should be a pleasant surprise. (C.A.G.E., 344 West 4th St., Cincinnati, OH 45202)—F. Lonberg-Holm

WOLD, ERLING: *Music of Love CD*

Don't judge this CD by the humorously warped titles ("The Islamic Republic of Las Vegas," "Dance of the Polygamists," "Anus Dentata") or the kitschy artwork and frivolous notes. Composer/Synclavier artist Wold does have a musical sense of humor, but it's a lot more restrained than his verbal hijinks. Wold's music may be irreverent at times, but it's also complex, sophisticated and emotionally rich. He is, in fact, a "serious" musician/composer of the same strain (and abilities) as Hector Zazou or Wendy Carlos—a man who has intimate knowledge of a wide range of musical forms (Western and otherwise), a fertile imagination, impressive compositional skills and a technical facility which allows him to manipulate the Synclavier as a traditional composer would a conventional orchestra. Wold is assisted by a small, fluctuating chamber group on reeds, percussion, strings, flute, bass, organ, vibraphone, etc. Distinctions between "real" and synthesized sound are often nicely blurred. Wold frequently makes use of unconventional tunings and harmonies, including polytonality and just temperament. He also makes heavy and creative use of the Synclavier's sampling capabilities. Sources and moods range from Middle Eastern dance forms to ethereal, dissonant sci-fi soundscapes. Wold may be all over the place stylistically on this CD, but he infuses everything with his peculiar artistic sensibilities. Highly recommended. (Spooky Pooch Records, 1812 Sacramento Street, Berkeley, CA 94702)—Bill Tilland

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CRUCIAL DBC: Dread Rock For A Long Time LP

Balancing precariously between cruiser lounge cliches and canny cool these central-coastal California beat bouncers benefit from horns that could drop Memphis to Muscle Shoals. Mixer John Climenhaga does what he can with the lead vocals, but they'll have to be refigured in the future, there isn't a cut where they fit. Paul Howard's saxophones, however, stretch through the ska and reggae rock-steady. Teamed with Stan Middleton's braying trombone, and the dual soul-dub backing vocals, Howard sends "Hold On" and "In This World" tilting favorably toward the Big Top. (Dread Beat Control, 1418 1/2 Euclid Av, Santa Barbara, CA, 93101)—Mitch Ritter

LIBANA: Sojourns LP

Formed a decade ago in the Boston area, Libana celebrates their 10th anniversary with *Sojourns*, a soul-boggling tour through the distaff side of the global village. These gals ain't just dabblers. *Sojourns* opens with "Ad Cethent Tulas" by Algerian feminist poet Djouhra Bouda. Sung chorally in Kabyle, the outlawed language of the Berbers, it floats on pastoral yet pronounced Middle Eastern accents. The delicate and varied percussion breaks off for the vocal undulations heard all across North Africa and the Middle East when women celebrate or ritualize. Seamless and inspired segues, such as the Yemenite flour grinding song "Sovev Galgal Re'hayim" into an eerie Carpathian Mezo-seg dance medley sung in Hungarian characterize this wondrous album. "Simira Gamos", wedding songs from the Greek island of Lemnos sail across the Mediterranean on an ensemble current landing in Israel where the sensual spirituality found in Song Of Songs yields "El Ginat Egoz", or some pitching of Hebrew woo. Karen

Thomas, the lead singer here, is especially lovely. Remarkably, the transition from "El Ginat Egoz" to a couple of Quechua songs in the language native to the Peruvian and Bolivian Andes slides fluidly. This double guitar, bombo, and charango charged finale hauntingly concludes a high journey. (Shanachie Records, 37 E. Clinton St., Newton, NJ 07860)—Mitch Ritter

THE MAIR-DAVIS DUO:**A Spanish Serenade CD**

A wide-ranging program of Spanish pieces, covering the 17th through the 20th centuries, transcribed and arranged for guitar and mandolin by Marilyn Mair (mandolin) and Mark Davis (guitar). Although there are no Spanish pieces actually written for the mandolin/guitar combination, the quality of the duo's arrangements and playing is such that these pieces seem to reflect exactly what the various composers such as Albeniz, Granados, Tarrega and Torroba originally intended. Music of the flamboyant Spanish flamenco style is avoided or severely muted, with the duo instead favoring a presentation of more subdued folk and classical pieces, rendered with a profound and elegant simplicity. In fact, if a mixed musical/cultural metaphor might be permitted, I would say that there was almost something Zen-like in the playing on this CD; every note has its own logic, and the interplay between the two musicians is prescient. Try *A Spanish Serenade* as a substitute for superficial new age drek, and experience the difference between music of beauty, and music which is merely pretty. (Northstar Records, 116 Chestnut St, Providence, RI 02903 401-274-4119)—Bill Til-land

VA: Your Struggle Is Your Glory LP

This collection of Peruvian field recordings and vintage commercial 45's is a folkie's delight. All tunes are taken from the

soundtrack of the films "Mountain Music of Peru" and "Q'eros: The Shape of Survival," both by John Cohen (who in a previous incarnation used to play banjo and guitar with the New Lost City Ramblers). Many of the songs relate to the cultural and political struggles of the unemployed miners from the provinces who have emigrated to Lima looking for work and who support themselves by singing their songs all over the city. There are topical songs, traditional scissors dances, fiddle and harp numbers, and lots of the Andean mountain music, known as Huayno music, which is immensely popular with the immigrant population and receives wide radio air-play. This is no romanticized "newage Incas" recording, but the continuing cultural remnants of a living tradition. (Arhoolie Records, 10341 San Pablo Ave, El Cerrito, CA 94530 415-525-7471)—Ron Sakolsky

VARIOUS ARTISTS:**Tibetan Music from Ladakh and Zanskar LP**

New Age hoopla may have us believing that all of Asia's peoples are strung out on musical valium. *Tibetan Music from Ladakh and Zanskar* transcends this trend of hocus-pocus and delivers a set representing a full spectrum of human feeling. The recordings were gathered in village homes as well as at secular and monastic festivals. The fourteen tracks on this album provide samples of chanting, drumming, singing and pontificating rants. The selections include love songs, archery music, dance music, marches and prayers. Some of the most interesting tracks on this disk feature ensembles of deep toned wind instruments. This record will be of interest to students of world music and others wishing to gain a wholistic overview of the Tibetan musical environment. (Lyricord Records, 141 Perry Street, New York, NY 10014 212 929 8234)—Darrell Jonsson

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101 CRUSTACEANS: Songs of Resignation CD

Ed Pastorini, who sings songs of alienation and discontent in a boyish kind of singspeak, never actually sounds as emotionally overwrought as his lyrics suggest. But that's a minor drawback. Musically, the Crustaceans are an avant-rock treat, combining deviant melodic and rhythmic strains of Captain Beefheart's Magic Band, No New York bands like the Contortions, and the Henry Cow-Magma family of Anglo-European, maverick art-rock combos. The bold metallic angularity of Pastorini and Lasog Toth's tag team guitars has Beefheart's *Doc at the Radar Station* stamped all over it, while bassist Cindy Rickmond and drummer Jonathan Kane negotiate the jagged beat maneuvers of songs like "New National Anthem" and "Contamination" with a remarkable tightness that belies the muscle at work. Occasional lashes of saxophone (by Toth) and bassoon (by Claire de Brunner) heighten the electric chamber ensemble feel here. This disk, by the way, was produced by Giorgio Gomelsky, who's spent enough time on rock's outer fringe to know a good thing when he hears it. (Fang Records, POB 652, Stuyvesant Sta., New York, NY 10009)—David Fricke

A DAY (OR TWO) IN THE SWAMP: Amanda Moak 12" EP

Intriguing pop music. Sounds better than most top-40. Moak's vocals carry the songs. If you appreciate a nice pop sound ala Eurhythmics you might just enjoy this four-song EP. Nicely produced, this is not your run-of-the-mill pop record. A touch of soul, a little dance, maybe even a little Laurie Anderson?...and you can dance to it. (Swamp Thing Records, 413 South Fifth Street, Oxford, MS 38655)—Kevin Slick

ALTER NATIVES:**Buzz LP**

The curious evolution of the SST catalog is epitomized in this *TOUR DE FORCE*. Alter Natives play art-rock by way of the compositional mind-set of some of the mid-70's Italian prog-rockers and a touch of those bad boys who are too often quoted for the sake of a sales pitch: King Crimson. Toss in a shade of Mongezi-Feza-Don Cherry trumpet; and you hear the horn-augmented refrains of Doug Michaels & The Outer Darkness. They play in the strata with the best of 'em. The jazz element is unmistakable, but it's fusionized with intelligence and ingenuity—some of the change-ups, seeming to come from left field, take a moment to assert their propriety, but proper they are. Even the calculated slop has a life inside the otherwise tight burners. Greg Ottinger and his guitar are not casual acquaintances. Friends, are you shelling out bucks deluxe for the mega-expensive Japanese CDs of vintage progressive fare? Well,

do all yourselves a collective favor, grab this release posthaste and save enough hard-earned for a brew or three, and find, to your everlasting beatific joy, that erudite venturesome rock is not a dead case in America. Alter Natives will stand the heat of criticism with the likes of Phil Miller, Novella, Henry Cow...you get the idea. This one gets unre-served recommendations. (SST, POB One, Lawndale, CA 90260)—Marc S. Tucker

ANIMOSITY:**Get Off My Back EP**

Amongst a growing tide of metalheads, including the cracked-actor school of speed theatrics (Megadeth, Metallica, et al.), these Animosity boys know their stuff. They are fret-shredding, skins-pounding, croaking-toad up-from-the-pits headbangers. Expect to be trodden underfoot in a shimmering wall of ultrasound here. Not only are the compositions relentless (not a ballad in the bunch), but the riffs are tasty and all the instruments ring through clear as Hell's bells, despite the tsunami sound. Tight, tight, tight and clean deluxe. (Mosh Pit Records/The Pit, POB 9545, Colorado Springs, CO 80932)—Marc S. Tucker

BARNZ: More Is Better C

One-piece band of David Barnes, sounding a heckuva lot better than most wimpy kollege bands, emotionally reprising Todd Rundgren's tortured artist effect, altho' musically recalling progressive rock of the early '80s. Tight instrumental playin', eccentric song-writin' with humorous twists and turns in the lyrics and odd melodic hooks. He's an excellent musician, 'specially on drums 'n guitar—and also does nearly astounding things with his voice. He is an uncanny lyric-writer, and his voice conveys the essence of the song itself, rather than just delivering lyrics. You know, the way David Bowie used to do. In fact, Bowie is even recalled—somewhat humorously, in fact—in deep, mannered vibrato, in a line about "itty bitty pills." The real showstopper here is "Brilled Bruiskarts Had A Bad Day," a multi-tracked acapella piece with dense, intricate vocal interplay and whimsically surreal lyrics. Exciting tunes. (BarnzStuff Music, 506 S. 48th St., Philadelphia, PA 19143)—Dan Fioretti

BEG FOR EDEN:**The Stark Elusive LP**

Despite all the Gothic intentions, these 6 songs are chiefly flat, non-stimulating and monotone. A sonic bad-trip down the dank hallways of a Franz Kafka novel. Most at fault: the vocals and thin drums. A better familiarity with the recording set-up would have helped a lot. It's time to go back to the multi-track and try again. (Trance Technologies, 80 Grotan St., Staten Island, NY 10312)—Mark S. Tucker

BIG SANDY AND THE FLY-RITE TRIO:**Fly Right With... LP**

This is a jumpin' slab o' right rock-a-billy music with roots that reach deep into the greasy pockets of such folks as Gene Vincent, the Crickets or Elvis P's all pro back-up band. Heck, they recorded this in a basement with old tub-type equipment (kinda like Eddie woulda) and the material they've chosen to lay down is recreated faithfully by the Fly-Rite boys; including some fine originals that wouldn't give you a clue as to how many years've ticked off the clock since 1958 or so. If you like American music in this style these cats are here to show you how to "Fly Right!" (Dionysus Records, POB 1975, Burbank, CA 91507 818-953-4036)—Mick Mather

BLAIR, JOHNNY:**Door in the Water LP**

Now here's an increasing rarity: crafted rock with informed literary and musical inspirations. It's some form of comfort to find a musician who has cracked the covers on something other than a pack of Zig-Zags and done a little reading. Johnny Blair composed this rocker that is not at all formulaic, and manages to approach the unconventional. Ever find yourself pissed with John Cougar Mellencamp (like...all the time?) for his wannabe bullshit? Blair's the genuine article, radio boys & girls. Just when you're tempted to say: "Hey, that sounds like...", you choke it off mid-sentence because it's apparent that it's degrees different. Some of you might also shout: "Drop the drum machines and move the vocals up front, buddy!" No necessity for shyness, Monsieur Blair, the singing is accomplished and the lyrics worth listening to. I'd like to eventually see a remix/remaster of this, as it deserves that last drop of polish—it's already a frontrunner. (Morada Records, 1014 17th Ave. S., Nashville, TN 37212)—Marc S. Tucker

BLIPS: The Blips C

User-friendly pop-rock trio playin' compact, rockin' toonz. Nice pop hooks, clever and not cloying lyrics, streamlined small-band arrangements featuring guitar prominently, alongside simple yet effective rhythm. Fun toonz about Marxist picnics and rockets to the moon. A noticeably more advanced level of songwritin' and playin' than yer typical kollege band, altho' that's not sayin' much. Works for me, 'tho! (Adam Quest, 164 Mulberry St, New York, NY 10013 212-226-0757)—Dan Fioretti

BLOODSISTER:**Bloodsister LP**

Another thump-heavy aggregation of pounding girl-rock. Melodies trying to be melodies.



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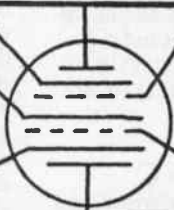
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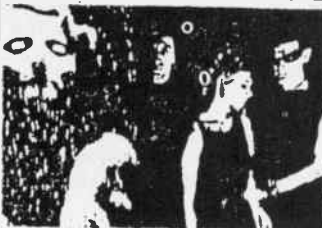
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cassette (see review in this issue).

Steady beat, as in pretty much unchanging. Headache-inducing. Lead wailer is Manon Briere. Gaylene Goudreau, of Chicago's lamented early '80s Da, sings backing vocals and shares lead and rhythm-guitar; nice to see she's still around. Lasoj Toth and Maggie McDermott round out the quartet. Nice-lookin' ladies. Lyrics about general dissatisfaction and yearning. Hey, it still beats what's on the radio. (109 Records, 109 St. Mark's Place, New York, NY 10009 212-363-3105)—Jack Jordan

BROGGS, PETER:

Cease the War LP

Here's Broggs on what his record label calls an "R&B" (Reggae and Blues) format. It's intentionally less rootsy than his earlier "Rastafari Liveth" album. Many of the songs are political (without getting too specific.) Broggs' vocals are engaging throughout, but the ride is a little bumpy in some places. Andy Bassford's guitar work on "Cease The War" seems mainly calculated to appeal to a North American rock market rather than to work within the context of the tune. (Or maybe you have to see the video to appreciate it.) Hey, I'm no purist, but (1) I'm not convinced that the "Reggae & Blues" approach really jells here, and (2) my own reggae crossover bias leans toward hip-hop rather than rock. (RAS Records, POB 42517, Washington DC, 20015)—Ron Sakolsky

BROWN, GREG:

One Big Town LP

Acoustic and electric guitars chime along with a saxophone punch and world-weary vocals on this album from Greg Brown. The songs are mostly sketches, notes from life, musical snapshots. There are some catchy tunes here, but those in search of something adventurous should look elsewhere. What you have is a very competent recording of some very competent songs. (Red House Records, POB 4044, St Paul, MN 55104)—Kevin Slick

CHAMBRE, JAUNE:

Better Dead Than Alien LP

There seems to be a growing phenomenon of European bands apparently inspired by U.S. noizrokk, as if they all caught Mudhoney and Killdozer on tour. Not exactly Voivod, Chambre Jaune are sorta cyberpunk, or rather cyberpigfuck, a combination of Touch and Go heaviness with the Young Gods' future metal. The tunes with complex rhythms such as "Coretled" and "Is There Any You" come off well. Lose the cheezy video game cover (we all know this is the computer age), and you've got a decent rocker, though it's no standout. (Schemer, via Semaphore, POB 549 Village Station, New York City, NY, 10014)—Manny Theiner

COFFIN BREAK:

Psychosis LP

Heavy post-hardcore stuff from Seattle. Strong drumming and crisp production on "Psychosis" the title track, which opens the L.P. "Stupid Love Song" is a catchy not-quite-crossover type track where the crunch is tempered by a sorta fake bubblegum flavor, like the Ramones' "I Wanna Be Your Boyfriend" for the nineties. Other tracks display the kind of guitar work and singing that we all remember from the early 80's hardcore blitz but the tempos vary and we get to hear some Stooges-type garage metal flourishes here and there. Lyrics are a little on the juvenile, downer side but the whole effect is pretty amusing. Nothing you haven't heard before but...crank it up! (C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)—Mark Casner

COWS:

Daddy Has A Tail LP

Another bunch of noise punks sputzin about. They play background muzak for the slaughterhouse: Barely audible vocals, heavily distorted guitar-grunge, slow to mid-tempo grooves with an occasional punk rush of delight. Party boys out for a joyride, the kind of guys that would put chocolate Ex-Lax in Hershey's wrappers at the Halloween Party. This is not nice music, but these are not nice times we live in. (Amphetamine Reptile Records, 2541 Nicollet Ave S., Minneapolis, MN 55404)—Brian Curley

D.V.C.:

Descendant Upheaval LP

Grungy death-metal from a Tallahassee-area band perhaps better known as Darth Vader's Church. Songs deal with witchcraft, power, meditation, big bong hits, angels and devils and "flowers of filth and flesh". This is a good, strong, exciting effort, plus you get the added bonus of being able to play the title track, and several others, at 45 r.p.m. if you like — it sounds just as good. (Manufacture, POB 37220, Tallahassee, FL 32315 904-561-3945)—Mark Casner

DAS FREIE ORCHESTRE:

Trio Live C

Legend has it that in between takes, Jimi Hendrix would jam with whoever was in the studio. The best of these are available on bootleg LP's, tapes, and CD's, and low-budget posthumous LP's filling cut-out bins world wide. Das Freie Orchester must have heard those toonz, as much of these performances recall those Hendrix jams. Recorded live before a minimal audience, D.F.O. space off into psychedelic voids before returning home with user-friendly riffs and jams and some serious playin' of instruments. The guitar is most predominant, especially on side 2's particularly purple-hazy workouts. Guitarist Dieter Zobel, altho' not exactly Hendrix, does often recall the master's flair for

lyrical showmanship on that six-string thang. All three musicians excel as team players and improvisers. All comparisons to Hendrix are, ultimately, academic—this is strictly original territory which picks up where some Experienced listening leaves off, altho' there are moments where the listener may half-expect Jimi's voice to intrude into the mix. (Das Freie Orchester, eberswalder str 20, DDR-1058 Berlin.)—Dan Fioretti

DON'T MEAN MAYBE:

Live Sample LP

We all know Orange County, Calif. is a mall-infested, wasted stretch of fascist desert, but how quick we are to forget that it's also a fertile, if perverted, artistic womb. Remember Social Distortion? The Vandals? TSOL? Agent Orange? MIA? Well, now it's time for Don't Mean Maybe, a power trio who proudly and unabashedly take their cues from L.A. punk's finest band, the Minutemen. I'm not into copycats, but if there's anything the world needs, it's more bands that sound like the Minutemen. Which isn't exactly the point because the sonic similarities come and go, song to song. Don't Mean Maybe has tapped into the essential spirit, the energy, the karma that D. Boon and Mike Watt laid down ten years ago. Mark Andrea does guitars and shouts, John Hawthorne does bass and Jeff Fairbanks does drums and straight(er) singing. They bounce along in unrestrained, spontaneous bursts and ferocious tempo changes that show real understanding among the players. From the sleazy hoedown of "Colt 45" to the jazzy "Baltimore" and even title track, with it's duplication of the main guitar riff from firehose's "Brave Captain," these 17 tracks are the perfect remedy for the phoney art-noise blues. (Dr. Dream Records, 60 Plaza Square, Orange, CA 92666)—Jason Fine

DYMOND, KEVYN:

This is Fiction C

Definitely one o' the most talented muzickal artistes in the K7 underground, Kevyn Dymond serves up a well-crafted set of rockin' toonz, uncanny lyric hooks and melodic twists and turns, with all instruments played by Kevyn Dymond. Tunes in a wide range of styles use rock as a starting point and frame Dymond's lyrical insights about his life and his world. Dense, complicated rhythms are juxtaposed against simple muzickal ditties. Dymond's sarcasm in "Another Former Citizen" is set against fuzz-tone guitar and angular percussion. A rendition of Don Campau's "Sun Will Shine" recalls early-70's Kinks. Three short toonz on side 2 lead into the epic title cut, a 15-minute tour-de-force exploring lots of different melodic and lyric themes. The talented guitar-drums-bass playin' and deftly clever song writin' makes this here tape real enjoyable. (Guaranteed Cleveland Records, 1375 Lincoln Ave., Arcata, CA 95521)—Dan Fioretti

FEEDTIME: Suction LP

Aggressive pop-punk on "Motorbike Girl", ditto on "Highway," which has a grinding effect, like someone has their finger on the record, slowing it down. "Confused Blues" has a nice eerie harmonica to it which is memorable. "I'll be rested" has a Grateful Dead vs. Johnny Winter type arrangement to it. Consistent throughout, this release has a driving bass and guitar. (Rough Trade, 326 6th St, San Francisco, CA 94103)—Mark Casner

FLOUR: Flour LP

Industrial dance rock music similar to, but not as good as, Front 242 or Ministry. Fuzz rock guitars and programmed synths by Flour, a one man band. He handles all the writing, instruments and vocals with some back up help from his friends on this 12 song LP. It must be great dealing with no one else's egos, but some constructive criticism would have helped make this better. On the front of the LP cover it reads, "Recorded solely for fun. If you want perfect pitch and slick production, please buy something else." Weary, soulless dance music, it never gets serious. (Touch N' Go, POB 25520, Chicago, IL 60625)—Michael Laszuk

FLYTRAP: Flytrap EP

Well, despite a couple of weaknesses here and there, it's obvious these guys' strong suit is composition and arrangement. Though the vocals in "Fashion Monkey Junkie" are just on the short side of convincing (to be a smart-ass in the manner Flytrap has chosen, ya gotta have the street-smarts of a Lou Reed or the outright nastiness of Iggy), the horn embellishments are perfect, the female backing vocals flatly and sassily dispassionate, and the guitar has a jagged edge that is a rarity lately. "Everybody's Trying To Sell Me Something" launched full bore into an ass-kicker that at first, sounds like a full extraction of "Jean Genie" but reverts into a Bo Diddly-ish thumper. This and "Fashion.." are the aces in this EP's four-card hand, the remainder being slightly less immediate. (Flytrap, POB 22, Olympia Fields, IL 60461)—Marc S. Tucker

GLASS EYE:

Hello Young Lovers LP

Glass Eye are "deconstructionalists." This band doesn't really rock in the sense that the songs charge ahead singlemindedly toward feedback oblivion: rather, they meander sharply from one musical moment to another, like hornets buzzing around exposed skin. Using blues as their dominant theme, Glass Eye makes excursions into mutant funk, cabaret-rock, and the folksy overtones of cow-punk and returns with an atmospheric, ominously lovely whole. You can't dance to it, but your mind will thank you in the morning. The entire album is suffused with a Texan desolation, apropos to the band's origination in Austin, songs of disillusionment, cheap

thrills, and exhaustion with life in a sunburnt environment. Hello Young Lovers is beautiful as a cactus flower, and deserves a look. (Bar None Records, POB 1704, Hoboken, NJ 07030 201-795-9424)—Ken Hunt

GRANFALLOON:

Granfalloon LP

This foursome claims Zappa, XTC, K. Crimson and the familiar clutch of others as their influences, and well they should. The result, though, is by no means a simulacrum of any of those, but rather like an American version of some of the groups who later tried to expand upon the explorations laid out by the 60's - mid - 70's cosmosheads, groups like 801, Hatfield & The North, etc. Granfalloon's vocal style, though, reminds one of the older German prog groups, what with the homogeneous harmonies minus the histrionics soloists love to improv with, so it's not even so much that they've chosen completely modern trappings as opted for the perverse choice of dragging a piece of the past along with their devotion to the present. Rather than employ the traditional keyboards so common to this style, Ernie Douglas comes gliding in with his e-bow guitar and fills out the sound starving ears are aching for (he's accompanied by another guitar, bass and drums). Very much recommended for anyone even remotely interested in high-energy kinetic prog work. If you're familiar with the indie prog giants, these guys would be right at home on Carl Weingarten's Multiphase label. (Pho-Net-Ic Records, 18505 W. 8-Mile Road, Detroit, MI 48219)—Mark S. Tucker

GRAVEDIGGER FIVE:

The Mirror Cracked LP

An OK assemblage of rehearsals, out-takes from the first (1984) LP, and a live gig recording from that year by these San Diego '60s-cum-'80s garagers. Too many covers that've already been covered many times and are too formulaic/imitative/affected, but if you're a fan of the genre you'll keep the disc. Paula Pierce joins on "No Good Woman." (Vox Records, POB 7112, Burbank, CA 91510)—Jack Jordan

HELLEN KELLER PLAID:

Din CD

Debut stuff from a band out of the San Francisco Bay area. Some big guitars, some psychedelic wall of sound songs. Falling somewhere between Husker Du and Mould's solo stuff, songs one would easily find on any college radio station. Their songs are catchy and (yuck!) pretty. Plaid plays loose and without any surprises. Included on this disc is a great reworking of David Essex's "Rock On" that has an added Yellow Submarine psychedelic feel. Lyrically though, this music is light and poppy and would better serve as background muzik. (Red Rover Records, POB 22243, Sacramento, CA 95822)—Michael Laszuk

HEY! HEY! HEY!:

World Without Sounds LP

Where the hell do these groups come from, that they can kill with a glance on their very first LP? This is ultra-clean recording work showcasing some unorthodox dynamite. A brief perusal of the song titles alone would cause one to look a little closer. "Drums Say Kill", "World Without Sound (George Reeves Jumped Out the Window)" along with covers of "Magic Carpet Ride" and "The Lion Sleeps Tonight" (& 3 others). Bizarre, to speak lightly. Dance seems to be one of the elements they minded in the compositions, but they must have an unusually brutal dance-club in mind. This spine-shearing approach should keep chiropractors busy. (Maitre'd Records, 70 east 10th St, New York, NY 10003 212-228-1708)—Marc S. Tucker

HISTORY OF SPARE PARTS:

Lunch CD

The band's name is kind of silly and *Lunch* is, in fact, only a seven-song snack. But the bright, brainy pop on the Historians' debut EP leaves an incongruous but nevertheless pleasant aftertaste that is part XTC, part Duane Eddy and part West Coast vocal sunshine. "Yoga Goes Las Vegas" is a funny, catchy sendup of New-Age living in a Rat Pack stylee ("And Sammy's always/There with glue for Frankie's hair/Made from granola bars/Dipped in tofu"). In "Elevators", singer Lawrence Fishberg examines the daily urban ennui of riding up and down in skyscrapers all day with a droll delivery that no doubt comes from experience. Even if the songs weren't so clever, you could still dig *Lunch* for its user-friendly folk-rock sound and the artful, energetic twin twang of guitarists John Skroven and Adam Todd. The only drag here is "Ham Sandwich", a short spit-fire-guitar exercise deep-sixed by Fishberg's overwrought singing and the utterly pointless words: "I want a ham sandwich", repeated ad infinitum. It would have been better as an instrumental. (Variable Length Records, 296 Westminster Rd, Brooklyn, NY 11218,)—David Fricke

HOLIDAY SLIDES:

Ornate Coalmine LP

Midtempo melodic, thoughtful rock with Daniel Pearl's and Dominic Salerno's delivery in tight tandem, frequently with "guest" Joan Osborne. A group with a good rep. Methodical and effective drumming; slightly ethereal songs, including an indirect, power-pop tribute to Rick Wakeman, and lyrical-verite snapshots of downer drug scenes, environmental ills, wasted lives, and several somewhat personalized semi-abstract matters. But it's all done with that flowing sound that almost lulls you at times- but then the edge or riff reappears. Comes with groovy inserts. If the package title's an offhand reference to Ornette Coleman, I can't make the connection. Overall, a talented opus, bound

to further their reputation, intelligent and sincere. (Sincere Recording, POB 20052, Cathedral Finance Station, New York, NY 10025 212-749-6712)—Jack Jordan

HORN, GREG:

Big Grumpy Adults C

Twelve tunes geared in a more 'pop' direction than Horn's previous (well received) cassette releases. Bass, drum programs, voices and Frappish guitar lines... then quirk-o speed pop a la they Might Be Giants. Extraordinarily well arranged and recorded... I'm impressed. Some label's bound to snap up Horn sooner or later. His reading of "Tomorrow Never Knows" smokes both the original, as well as the Eno/Manzanera cover...big fat-lady tom-toms kicking it along, and that dandy distorted upside-down guitar slinking through. College radio should be licking this up like kittens at a bowl of cream.. Bravo! (Greg Horn, POB 1614, Tempe, AZ 85280)—B.H. Hart

HOUSE BREAKERS:

Wall of Song C

Wow. These guys are great, and they managed to get it on tape. The Housebreakers work in the tried and true Beatles two-guitars-bass-drums-and-vocal format, but they are enormously able players and arrangers, and these songs smolder constantly. Vocals are graceful, although often unintelligible. But the real fun with this band is in the instruments. The guitars work well against each other, the bass supplies a lot of melody, and the drummer is an unusually adept arranger whose precise and varied style adds dimension to these songs. Many of the songs feature instrumental passages in which the band catches fire. I suspect these guys are pretty hot live. (Big Fucking Deal Productions, POB 3436, Oshkosh, WI 54903)—Eric Muhs

ICONOCLASTA:

Iconoclasta/Reminiscencias CD

The quintet known as Iconoclasta, a progressive rock band from Mexico, has reissued their first two albums on CD. The emphasis, especially on *Reminiscencias*, is guitar-oriented, with loads of exciting solos and some nice acoustic touches as well. The music ranges from gentle, lyrical ballad-like numbers which recall early King Crimson at their most restrained and elegant, to more aggressive, pull-out-the-stops smokers. The compositions and arrangements fit neatly in the European progressive/symphonic mold. In fact, it is often difficult to detect any New World or Hispanic influences. Long tracks abound, and for many, the highlight will be the 18 minute suite, "Reminiscencias de un Mundo sin Futuro," though I found it to be less than spectacular. I found the vocals (both solo and choral) and writing to be a little cumbersome and heavy-handed. While their music is sophisticated and complex,

richly symphonic and elaborate, some of the compositions, and arrangements fall just short of the exquisite. Still, most symphonic progressive fans will love it. (Art Sublime, POB 473, Gardena, CA, 90248)—Dean Suzuki

IGNITION:

The Orafying Mysticle of... LP

The predominant approach on this record is jangly guitar with lots of high volume distortion making for a rough, grungy sound. Not quite to the extent of, say Killing Joke but running in that direction. It's kind of non-descript, hard-edged rock and roll that hangs in the middle of the road. That said, this band's music and overall performance has a kind of honesty and authenticity that I liked. Just cuz they don't rattle my cage doesn't mean there's an absence of quality, though. (Dischord Records, 3819 Beecher St. NW, Washington, DC, 20007)—Bryan Sale

KING MISSLE:

Mystical Shit CD

King Missile is at once the most promising, and problematic act in Kramer's entire Shimmy-Disc stable—a band that aspires to rarefied heights of twisted folk-punk soul but occasionally stumbles along the way with banal college-radio novelties like "The Cheesecake Truck", John S. Halls' boyish confession of dessert larceny on Side Two. The last thing we need is an art-rock version of the Dead Milkmen. But Hall, as most of this record proves, is a much better writer than that and King Missile, following the departure of singer-guitarist Dogbowll, has evolved into an uncommonly good acid-pop band. Despite the wry title, *Mystical Shit* is lyrically thoughtful and melodically enriched psychedelia; it is highly accessible for non-Shimmy freaks in its blend of Dave Rick's serrated modal guitars and Chris Xefos' exotic keyboard touches yet has a compelling, often disturbing, emotional undercurrent. There is hot sex ("Gary and Melissa"), utter despair ("No Point") and true love (a great cover of the Buzzcocks' (Songs: "Love You More") all here in equal measure. And in "Jesus Was Way Cool", Hall turns a dubious lyric idea into a stunning prayer-with-piano, giving religious testimony in an apparently banal yet strangely poignant teenage dialect—late Eighties mall-speak—that actually heightens the genuine sincerity and sense of awe at the song's core. For that alone, he deserves some extra cheesecake. (Shimmy-Disc, JAF Box 1187, New York, NY 10116 212-334-4134)—David Fricke

LMNOP:

Numbles LP, CD, C

That bands this good exist in foggy obscurity is inspiring. These folks make guitar pop with tight arrangements, good singing, and great lyrics, and they get their bright, upbeat sound onto tape cleanly. It wasn't until I got

a look at the lyrics that I really began to dig this music. From the naively observant, "Money Doesn't Make All the Cruddy Stuff Go Away", to the unusually twisted, "More Like Ted," a love song using Ted Bundy as a extended metaphor, these songs draw you in. I listen to this a lot. (Baby Sue Records, POB 1111, Decatur, GA 30031 404-288-2073)—Eric Muhs

MANNING, BARBARA:

Lately I Keep Scissors LP

Barbara Manning has a keen eye. She seems to walk through life absorbing music and translating it into her songs. Her songs have the most natural sound to them. What do you say about an album where everything seems right? The sound is in the "new-folk-rock" vein, acoustic sounds predominate, the production is clean and crisp. But before you think you've got a pretty good idea how this will sound I should warn you—there are some nice surprises. Manning is likely to jump from a folkie guitar tune to a Velvet Underground work-out that would make Maureen Tucker proud. There simply aren't many songwriters around who can pen such diverse songs and then record them into a completely coherent album. Manning has done this and more. (Heyday Records, POB 411332, San Francisco, CA 94141 415-864-8768/415-864-6942)—Kevin Slick

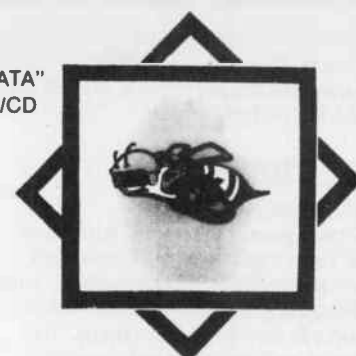
MDC:

Metal Devil Cokes LP

Just as uncompromising as ever, MDC returns, feverishly raging on about racism, injustice, ecology and more. All the players, especially bassist Franco are in top form and the more time they spend together the tighter they get. But for some reason this record leaves me a little cold. Lyrically, this stuff still deals with difficult issues but doesn't cut to the heart of the matter as they have before. Nor are they as in depth or well-researched. The band thrashes as hard as ever but for some reason not with the urgency behind it. There are a couple of barnyard stomp-type tunes and other, slower, less driven songs that for me are sort of silly, coy, and a little too cute. And their cover of "Love Potion #9" is useless. I know that with a band as intense and uncompromising as MDC, there must be some pressure to "lighten up a bit" but I know there are ways of doing that without being trite. I mean, when they put their hearts, minds, and sweat to it, these guys are about the most phenomenal hardcore band ever. I dunno, a good record but not MDC's best. Anyway, they're still as politically and socially aware, concerned and active as ever and I'll always love that! (Boner Records, POB 2081, Berkeley, CA 94702)—Bryan Sale



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MY DAD IS DEAD:***The Taller You Are, The Shorter You Get* 2LP**

This album is full of a lot of really good ideas in the music and the lyrics. Unfortunately, rather than expanding on them, My Dad Is Dead opt to repeat everything endlessly. They have an interesting gothic sound, but it's not interesting enough to carry them all the way through this double album. By and large, I was frustrated because I knew that there was some quality music dying to get out, but it almost never did. I qualify that because there are a few pieces that are great to listen to. My favorite was the instrumental, "Meep-Meep", a moody song that allows the guitar and bass a little freedom to wander—with great results. (Homestead Records, POB 570, Rockville Center, NY 11571 516-764-6200)—Bob Hewitt

NISI PERIOD:***Nisi Period C***

Three of the guys in Nisi (pronounced: "Nice Eye") Period are also in, or have been in, Jasmine Love Bomb. Hard to believe that, in the same period, the two groups can release two offerings of instantly vintage progressive psychedelia (albeit regrettably short offerings). This 6-man outfit manages to make many of the classic groups sound as though they might have cribbed from Nisi Period. Genuinely sinister music is a precious commodity but this 3-song cassette is as literately shuddery as an Arkham House goosebumpier and just as sonically accommodative. Ranging from *Ummagumma*-period Pink Floyd to progressively stated industrial intro pastiches. NP bridges a spate of musics and adds a few new wrinkles: The frenzied rant on the longish "Unless" so successfully avoids the mundanely cliché that it should rightly become a reference for future attempts by anyone. There is never enough space in this crowded magazine to properly enumerate the many graces of a band like this one. (Nisi Period, POB 301, Dedham, Mass, 02026)—Marc Tucker

NO FRAUD:***Hard To The Core* LP**

Yow, hot thrash band here! This Floridian quartet rants on against racism, government corruption, and you know, the kind of thing hardcore bands have been decrying for ages that have recently become more popular rallying points. They also scream about how being in a band isn't always a breeze. One tune about vomit is about the most repulsive I've heard! On a couple of the cuts the band plays around with politically motivated, spoken word tape editing. These guys are at their best however when they rip out the ninety mile an hour, sub-minute blasts of thrash. That's something punk bands have been doing for about a decade now but it's still an invigorating rush when played with the balls-out enthusiasm that this band has.

Short and sweet! (Nuclear Blast Records, 475 Fox Grove Rd, Venice, FL, 34293)—Bryan Sale

OH' DEV:***You Get What You Deserve* LP**

This is a Dutch version of a combined Touch and Go/Sub Pop crunchy rock experience. Songs like "Weapon" and "Hard String" approximate Jesus Lizard crossed with Soundgarden, and "Die Without Force" packs the wallop of Head of David. A completely gross album cover involving food and the female body furthers the comparison. Oh' Dev could have something here if the Stateside pigfuckers don't remain too "hip" to catch on to this. (Schemer Via Semaphore, POB 549 Village Station, New York City, NY, 10014)—Manny Theiner

ORANGE ROUGHIES: *Knuckle Sandwich* LP

Nasty poetry twisting through snarling guitars. Flights of fantasy crawling in the alley. There is a beauty in steel, a soft edge to a city. An album that rocks in a beautiful way, all the rough edges, all the energy still intact. Anyone can make guitar feedback, and anyone can scream about life...but how many people can make it beautiful? The Orange Roughies pack all the wallop and punch of their Detroit fore-fathers, and they have managed to fuse this with sharp lyrics and strange poetic observations. Wake up to this album—and it will be a better day. Take this album to work and play it for your fellow-workers...productivity will increase! Ultimately the music is uplifting. It rocks, it slams, it kicks righteous butt all the way to kingdom come. (Nocturnal Records, POB 19550, Detroit, MI 48219 313-358-3655)—Kevin Slick

PALE SAINTS: *Barging Into the Sight of God* LP

Pale Saints' spiritual air, courtesy of Gil Norton's dense, figures-in-the-mist production, infuses three finely crafted but somewhat predictable pop songs reminiscent of labelmates Throwing Muses and the Pixies. Melodic basslines underpin rapturous cascades of feedback rendered delicate by de rigueur 4AD studiocraft, while the yearning vocals rest fairly far back in the mix. These sensitive boys seem to be settling for ready-made 4AD style and cult status before finding their own unique voice. (4 AD US, 611 Broadway #311, New York, NY 10012)—Michael Draine

POOPSHOVEL:***Opus Lengthemus* LP**

Comm 3 is the Avis of indie labels - they don't sign well-known bands, so they have to work harder. Like most Comm 3 fare, Madison WI's Poopshovel comes out of nowhere, sounding too funky to be on Sub Pop and too jazzy to be the Chili Peppers. Perhaps they

are good friends with the Tar Babies. Anyway, snazzy trumpet lines put them in good company with the God Bullies and Laughing Hyenas, but Poopshovel aren't as heavy as those units, nor are the vocals as grating. No pig fuck, just above-average Midwestern prog-rock. (Comm 3, 416 E. 13th #12, New York, NY, 10009)—Manny Theiner

POSTER CHILDREN:***Flower Plower* LP**

Some really righteous spew goin' on here. These goofs pump like your granny's pace-maker on Ritalin. With production help from two supposed hot shits in the Chicago area, Steve Albini and Lain Burgess, the Poster Children have come up with a grand debut hunk of vinyl in Flower Plower. Reminds me of a dream I had a while back: the year was 2007 and I'm teaching music appreciation at an old folks home in El Cajon: at this particular class the Meat Puppets are having a jam session with the doods from Nirvana and Mudhoney. This would be a great addition to any of you pig fucker's record collections. (Limited Potential Records, P.O. Box 268586, Chicago, IL 60626)—Brian Curley

PROOF OF UTAH:***Out of Order* LP**

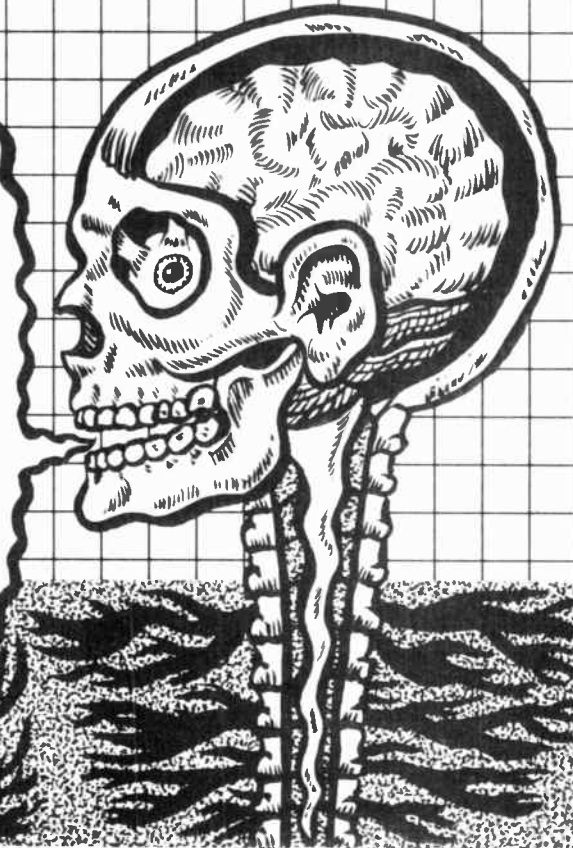
This six-man ensemble is as fresh and unique as Talking Heads were in their halcyon days. They also evince a sense of humor similar to some of the B-52's material, but pedal way beyond that via their sophisticated (but hayseed!) vocals. P.O.U. is definitely a breezy wrinkle in whatever wave one might be foolish enough to try to pigeonhole them. If Zappa had a cult following of CPA's, they'd sing like this, with informed and witty inflection, but deadpan as a wrapped fish, surrounded by quirky instrumentation that suggests what Beefheart might sound like if he ever lightened up and followed-up on some of his coherent "Clear Spot" material. The lyrics herein hit upon weird visions and erratic stream-of-consciousness interpretations, though they lack the diamond-hard insight that separates the prophet from the lyric juggler. Like Heather Perkins and some of the indies who take common modes and wrap them around a pole until you're not sure whether you're listening to stretched and warped standards or a whole new genre, P.O.U. has an uncanny ability to seduce one's sense of familiarity. This release should even attract the outer arty and fringe-prog crowds. It's THAT sophisticated, polished and innovative (GREAT homework, too). Seriously wackaloon, and almost unsettling in their chameleonism, this is one brilliant little band. (Smiley Turtle Records, POB 840, Champaign, IL 61824-0840)—Mark S. Tucker

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PRUDENCE DREDGE:***Special Shovel LP***

A witty 5 piece band from Seattle that plays a strange mix of country rock 'n' roll, it is at times very reminiscent of early '50s Memphis recordings. Backed by a large rhythm section that includes sax, trumpet, accordion and mandolin, it pushes the mercury to a boiling point. Lead singer Joey Kline writes most of the material with some great lines like, "I'm on a health food kick these days, lots of vitamins and beer." It's silly, crazy and fun, exposing the listener to little vignettes of everyday life situations. The Dredge's music puts you through a mixed array of emotions, allowing you a different perspective on life. Kline and his band don't disappoint—each groove brings you down a new avenue of strangeness. (PopLlama Products, POB 95364, Seattle, WA 98145)—Michael Laszuk

RAGE TO LIVE:***Blame the Victims LP***

Glen Morrow is much more than the head of one of the coolest record labels (Bar/None) in the land. He also fronts one of the finest rock 'n' roll quartets you'll ever hear. It's been four years since Rage to Live released a record, but it was worth the wait. *Blame the Victims* sparkles as a pop gem, chock full of superbly-crafted songs that blend a little soul and a little country with lots of well-played rock 'n' roll. Just guitar, bass, drums and more guitar. It works. From the slow picking of "Deep Blue Sea" to the Stephen Stills possessed by Paul Westerberg cover of "Suite: Judy Blue Eyes," *Blame the Victims* mixes harmony and grace with feedback and punch. Bob Riley, who also plays with Grace Pool, puts in a fine performance behind the drum kit. Rich Grula, now with Otis Ball, plays bass, and Ed Tomney handles the guitars, with Morrow. "Sexy #79," "My Heroine" and "Countdown on my Imagination" have been spinning in my head for days. (Bar None Records, POB 1704, Hoboken, NJ 07030 201-795-9424)—John Lewis

RICHMAN, JONATHAN:***Jonathan Richman LP***

How long has it been since I heard a record like this? Too long? You bet! What a lean, clean slice of vinyl this is, a solo tour-de-force from Richman that not only kept me glued to the turntable but had others gathering 'round to check it out, too. My friend Johnny, a morning DJ on top-40 radio heard it and proclaimed it "deliciously refreshing". It is refreshing, like walking in your bare feet for the first time, like a cold beer on a hot day. This album rolls along from start to finish in a sparse clean style—mostly electric guitar and vocals, with a touch of percussion thrown in. The songs are mini-masterpieces, constructed of the wriest lyrics and the driest humor for miles around. Richman's voice slides, drawls and skips through the tunes

riding high on that twangy Fender Strat. (There's even a song about the glories of the Stratocaster.) There are a couple of choice covers "Sleepwalk" and "Blue Moon" in particular—all delivered in the same delightful, slightly tongue-in-cheek style. This album is a visit from a good friend with some great stories to tell. It's a treat to hear, it's the kind of record you listen to, then get up, flip it over and start again. This is just what the doctor ordered for jaded listeners—it will revive any lost faith in music. (Rounder Records, Dept. LB P.O. Box 154, Cambridge, MA 02140)—Kevin Slick

ROLL 'N' PINZ: // C

This is what I imagine the Red Hot Chili Peppers might've sounded like five years ago, late at night, with spikes sticking in all of their arms, with a drunk Jimmy Page sitting in for a few sloppy solos. Yeah, they're THAT good! These 19 tunes were recorded by various combinations of players during 1980, 1981, and 1987, with the only consistent member being Steve Hoffman ("vocals, lyrics, songwriter"). Got elements of hardcore, funk, thrash, U.S. punk, and lotsa lotsa basement. The 1980 version turns Hendrix's "Purple Haze" inside-out by the nostrils, and the 1987 grouping (w-Dimthingshine: drums) rip Springsteen and Tommy James new bungs with their covers of "Fire" and "Mony Mony". For those who like their cassette-culture thorny and loud. (Dimthings Shine, 7829 Miramar Parkway, Miramar, FL 33023)—B.H. Hart

SHOCKABILLY:***Live..."Just Beautiful" LP***

Ah, those were the days!! Most of this is culled from live tapes circa 84-85 from Austria, Germany and the U.S. and they're just as funny and irreverent as you have every right to expect. Eugene Chadbourne, Mark Kramer, and David Licht—the Three Stooges of avant-thrash—deconstruct and generalize such favorites as "Oh Yoko", "Dang Me", "Eight Miles High", "Are You Experienced" and more. There's nothing complacent about this stuff and you have to be willing to endure music you might not like. If you like flat footin' country, well it's here but you're gonna have to plow through a lot of avant-garde guitar screechings and scrapings. And if you like atonal guitar assaults you'd better be ready for punk and a blast of "In A Gadda Da Vida." This record has that kind of "you had to be there" feeling. These guys spend so much of their time kidding/fucking around that you sometimes wish they'd do something more sincere. Oh yeah the last five tracks consist of a re-mix of the group's first EP "Dawn of Shockabilly." (Shimmy-Disc, JAF Box 1187, New York, NY 10116 212-334-4134)—Bryan Sale

SILLY PILLOWS:***Old Eyes/Alternate Pillow Cases/The '60s Sing The Silly PillowsC***

The current release from Jonathan & Hilary Caws-Elwitt (fairly hot on the heels of "New Ears"), "Eyes" takes up the top side of a C-90 with ten songs in their truly unique, inimitable style, personal pop-psych for the '80s, '90s, and forever. Yes, the '60s are strong in the underpinning spirit. One of the new classics is "Soliloquy to Entropy," in which Hilary sings tribute to decay as a stabilizing force, but makes the point that "love rescues music out of entropy's jaws." Strong lyrics abound throughout, as usual, as do sterling melodies. The flip side of the tape contains some great alternate versions of earlier songs, and "The '60s Sing..." section consists of Jonathan singing a Pillows tune, "Nothing I Said," as various '60s groups (really) would have sung it - Chocolate Watchband, Animals, Searchers, Jeff Airplane, Byrds, Rolling Stones, Easybeats, etc. Not a gimmick - each rendition is, though tongue-in-cheek, true in spirit and a lot of fun! And hey, there's a "bonus" track with Ken Clinger, composed by he and Jonathan. The Sillicies' overriding ethos: "If you make your living telling people/What they want to hear/You cannot listen to yourself/And that is what I fear." Simply divine. They haven't disappointed yet. Their whole catalog is essential listening. (Pillow Image, RR10, Box 420-A, Binghamton, NY 13901)—Jack Jordan

SISTER RAY:***To Spite My Face LP***

Another killer rush of hot, late '70s punk sounds from this great quartet. Seventeen tracks mostly in the 2-3 minute range. Nastier and more serious than the Ramones; more anthems of punk angst set against Mark Hanley's (of avant-indie K7 fame) heavy-chorded mean guitar. Brothers Joe and Sam D'Angelo individually belt out the songs, which are all originals. The tempo and snarl only briefly let up a bit on a couple of melodic, slightly slower songs. If anyone else is carrying on this particular sound, I can't think offhand of who it is, and we owe a tribute to the group for successfully transitioning this vibrant, angry sound to the '90s. These guys have a large following in Europe and have toured there to much acclaim. And, we're not talking young wimplings here - Mark, for instance, harks back to the late '70s with his local Youngstown group Edge City. A no-bullshit veteran, and it shows. Don't miss this 'un! (Resonance Records, POB 549, Village Station, New York, NY 10014 212-268-5051)—Jack Jordan

SKINNER BOX:***Skinner Box LP***

Skinner Box is made up of Julianna Towns on guitar, keyboards, bass, flute, vocals and most of the songwriting, Mark Erskine on drums, vocals, and the rest of the composing.

William Sassenberger plays guitar on one track. This music is as quiet, drifting and serene as it is troubled and ill at ease. A kind of gently, unsettling atmosphere that's unique and not quite like any I've experienced before. The tranquility comes mostly from the ethereal flavor of the vocals and keyboard work as well as the floating quality of the arrangements. Uneasiness is introduced via unexpected turns in the melodic developments which build dissonance and tension. The stark imagery of the lyrics also adds a sense of uncertainty. This is a program of mostly well formed song structures. Background about what inspired this music gives an insight: Imagine the butterflies in the stomach that a year that included New Orleans' French Quarter, drinking to get over a loved one's death, weddings and attempted suicide might provide. Fun and pain, partying and funerals, ecstasy and sorrow, all swirling gently and serenely together. A compelling and unique record. (Babok Ltd., POB 43787, Tucson, AZ 85733)—Bryan Sale

SPACEMEN 3:

Playing With Fire LP

Quiet psychedelic vocals backed by stinging or chiming psych Vox, Fender, and Rickenbacker guitars and "bass vibrations." Rhythms are usually rendered by guitars alone. "How Does It Feel?" is a long narrative-type song set against a kazoo-like guitar on decay, and a repeating, soulful riff. "Suicide" is a long, insistent instrumental on Side 2 framed by quiet songs. "Revolution" cranks up the musical heat but is a bit simplistic lyrically. "I Believe It" is one of the best, in their classic, quiet high-tension, minimal-lyrics tradition. (Bomp Records, POB 7112, Burbank, CA 91510)—Jack Jordan

SPASMODIQUE:

North LP

Brooding, dark, depressed gothic music that borders on creepy heavy metal. Lyrics range in the expected negative territory—ghosts, slaves, death, things crawling up your leg—and the vocals are deep and low, an occasion sounding like Andrew (Sisters of Mercy) Eldritch spitting up. On "Letter To The Asylum", the variation of musical style makes it the most compelling song here - it begins with a lone drum beat and the voices chanting the letter, which abruptly bursts into shrieks, pounds, and noise. (Semaphore, POB 213, 1740 AE Schagen, Netherlands)—Andy Waltzer

TECHNO DUDES:

Illegal Characters CD

Fun muzick, fun tape, these Dudes are a real gone pop duo—altho' they usually sound like much more than the two-piece outfit that they are, thanks to creative muzickal programming. The only serious quibble is how most drum computers sound, well, "comput-

ery" - that didn't prevent the Dudes from doin' some very effective programmin' on it, tho! John Bare and Mo'Holliday are gifted songwriters, sometimes borrowin' (slightly) from outside influences, altho' always bringin' it home with their own original style, but it's hard not to compare, say, "You've Been Bad" to ZZ Top. But what o' that. This is toe-tappin, pop, some if it—dare I say—nearly addictive: I could listen to memorable ditties such as "Take My Heart" forever—that's what makes "...illegal characters" work, tho'. Dedication to the fine art of pop-muzick craftsmanship. There's plenty o' good playing here, too. Hard-rockin metal-guitar riffin', played against hard-edged keyboards and drum tracks. (Bare Trax Studios, POB 4988, Culver City, CA, 90231)—Dan Fioretti

TEXAS MIDGETS:

Man With the X-Ray Eyes CD

A 14 song debut from this California band that plays a bluesy country rock and roll. The first four songs just jump off the disc and go straight to your ears and your feet, making you want to turn up the volume and dance. This quartet really spews out the raunchy rock. Cuts like, "Everything I Want" and "Edge of the World" contain great twangy guitars and vocals reminiscent of early Tom Waits. Then the energy stops and the mood changes to mellow, middle of the road pop. It's as if two different bands recorded this disc. Although I'll have to admit the mellower parts contain good solid playing with high quality, slick production values, I yearned for the raunchier stuff found on the first part of the recording. When this band jangles, raunches and rolls, you have a good time. (Mad Rover Records, POB 22243, Sacramento, CA 95822, (916) 443-0373)—Michael Laszuk

THE BEVIS FROND:

Any Gas Faster LP

The Bevis Frond (aka Nick Saloman) seems to spew out records as often as most folks change socks....and I've been reading about his 60's revivalist guitar-laden tunefulness for a while. This record is tasty and rewarding. All the right influences are in here: Hendrix, Davies, Young, Barrett, the growl of Yardbirds, and surprisingly simple arrangements which are really set off by his soloing. Gotta couple of strummy acoustic numbers that'll have you diving for your old Donovan lp's. Folks, the guy can play. Clever, wry lyrics, powerhouse drumming (Martin Crowley), and the omnipresent chops weaving in and out of each other like strands in a Burmese carpet. Groovy, maan! (Reckless Records, 1401 Haight Street, San Francisco, CA 94117)—B.H. Hart

THE CHUD: *Mirage LP*

Though their cover art and press release seem intended to convince the unwary that these Berliners embody the peak of psyche-

delia, much of *Mirage* falls closer to the self-assured pop of They Might Be Giants and Violent Femmes than to the spacey excursions of any past or present raga rockers. Their passionate desire to sound American (manifested in unconvincing lyrics about "freeway cheeseburgers and fries") borders on the nauseating, but these bouncy ditties are worth sitting through to arrive at the transcendent elegy "Teenage Frustration," a track with heart-melting female vocals, oblique keyboard melodies, and a seamless merger of lyricism and ironic detachment that recalls *Magazine* at their best. (Love's Simple Dreams, Eisenacherstr. 73 1000, Berlin 62, W. Germany)—Michael Draine

THE DROVERS:

Beyond the Blue LP

Country-rock-folk and blues all figure heavily as influences on these two guys called The Drovers. I hear a little Neil Young and Springsteen translated through a more straight ahead country sound. The album features a couple of rockers and a laid-back folky blues or two. For me however, the finest material is in the country style. So what sets this apart from any number of other country-rock-blues albums? A long narrative blues ballad that tells the sordid tale of America's nuclear odyssey is a good start. Lyrically we get some fine stories, insightful, and unexpected. Musically—there are plenty of rough edges giving the sound a relaxed but forceful sound. Maybe I'm just a sucker for a country sounding album that doesn't mention "good-old-boys, pick-up trucks, and how I done my good woman wrong" but this album stands out as a fine work, a nicely crafted record. I would guess that if you looked in the record collections of The Drovers you'd see that they listen to everything from Hank Williams to the Rolling Stones and back again. That diverse background shows up favorably in their music. (Donkey Soul Music, POB 10353, Burbank, CA 91510-0353 818-842-9245)—Kevin Slick

THE HENRY KAISER BAND:

Heart's Desire 2-LP

You've heard the studio versions ("Those Who Know History are Doomed to Repeat It"(SST))...Now, you can listen to H.K.'s rock band kick out the jams on four sides worth of the stuff live in concert. The players: H.K. - guitar; Bruce Anderson (ex-MX-80 sound) - guitar, voice; Tom Constanten (ex-Grateful Dead - Klods) voice; Hillary and John Hanes (ex-Pearl Harbor & the Explosions) bass/voice and drums, respectively; Cary Sheldon - vocals. Kaiser's got his influences right out there with this release: The Dead, Stockhausen, Hendrix, Neil Young, Captain Beefheart, The Band, etc...Yes, lots of cover's of tunes. Their reading of "Are You Experienced?" smokes, although the female vocals take a bit of getting used to. Dynamite take of "King Harvest (Has Surely Come)"...a song which speaks

volumes in reference to union membership. You also get some swell band originals, my favorite being the bluesy "Never Again". These four sides are a long but worthwhile listen. (Reckless Records, 1401 Haight Street, San Francisco, CA 94117)—B.H. Hart

THE LEE HARVEY OSWALD BAND: *The Lee Harvey Oswald Band LP*

For all you puds who need a HARD DRUG, ACID PUNK BAND as bad as I do, this is it. Where the hell have these fry brains been hiding all these years? If you've been at all put off by some of the Buttholes recent yammering, then this is the band for you. Only problem is now I'm going to have to search the scumpits of the Southwest to find the rest of the toons these boys have on record. Uncle Lester always told me, "You can tell a record is really great if it sounds good at both 45 and 33 1/3." Well this bitch passes the test with flying, frying, melting, dripping colors. Now if I could just get a hold of some tabs of Blue Batman we had in '73, I'd lock myself in a room for a few days. (Touch N' Go, POB 25520, Chicago, IL 60625 312-463-8316, 463-4446)—Brian Curley

THE PASTELS:

Sittin' Pretty LP

By the second cut on the album, the speakers began to ooze a strange kind of sludge I'd never seen before. What was happening? Had the entire group just swallowed a heady mixture of carburetor dung and used motor oil, only to spew it right back at us? I don't know. I only know I couldn't quite ignore what was happening on the turntable. While one cut would sound like an un-holy union of 10,000 Maniacs and the Velvet Underground being sucked through a black hole in space, another gave me the warm feeling of being softly sung to sleep with a jack-hammer drilling through my ear, carving a new canal through my skull. The Pastels come from Scotland—maybe the air is thicker over there and this sort of sound travels better across the moors and such. The music is fierce, dense, and it's got the subtle texture of large jagged rocks tumbling on to your face. The finest moments come when they manage to combine the head-first noise explosion of the Velvet's second album with playful vocals that seem to dance along through the aftermath of a nuclear disaster. Tough stuff to describe, and not the album to play while having friends over for tea and cookies. (Homestead Records, POB 570, Rockville Center, NY 11571)—Kevin Slick

THE RESIDENTS:

The King and I CD

Finally the latent psychosis of Elvis exposed by none other than The Residents. If ever there was a hard core gloom rock star it was Elvis. The first movie I remember seeing was

Jail House Rock. One of my fondest paradoxical childhood memories was in a Detroit movie house seeing Elvis on the big screen bashing a guitar over some other red neck's head. The case of Elvis is complex, was he simply an imitator of Afro-American music at a time when the race of people who invented the distinctive American sound couldn't even get a copyright? To what degree did he also share in the dialect of Mississippi culture, with its religion, share cropper's upbringing etc.? Who knows? With his first few records and television appearances he helped bring rock and roll (rhythm and blues) to the English speaking caucasian world. The fifties and sixties should have demanded more from their idols: Elvis (who couldn't seem to say no to money) allowed himself to be increasingly used in Panavision puppet shows. Of all of the meteoric rock stars, Elvis rose from the ashes of Hollywood kitsch to spread his leather wings for a brief moment only to join the ranks of Las Vegas Daloid addicts. For those of us who have seen him in his later years on television dressed up like a clown and high on "prescribed" chemical sedatives, the question has often been where did his dignity go? Alright, Elvis demonstrated moments of peak rock and roll endeavor, but he could have shown more responsibility and more courage. Perhaps the seed of insanity, lack of direction, and general sense of confused and uncreative values were always coded in his music. The Residents have in a sense composed from the early music of Elvis an essential rock and roll epic tragedy. In storyteller vignettes laced between exemplary post-modern gloom rock a voice asks "Elvis?", "Elvis who?", "King of what?". (Enigma, POB 3628, Culver City, CA 90231 213-390-9969 EX#222)—Darrell Jonsson

SPORTING BACHELORS:

Love Letters to Joanna LP

This quartet sounds a lot like your better than average raucous garage band whose influences were the British invasion bands on the one hand along with that era's homegrown counterparts like The Standells, ? and the Mysterials, MC5 or Paul Revere & the Raiders on the other. Dig the fuzzed and psyched ditty "Chatter" for example and you're takin' a trip back to the heart of the rockin' hard pop and mop top '60s. Be advised that their end of this rock 'n roll garage still has a few sharp corners and plenty of spit, dirt 'n grease on everything. Basically, this is a power trio plus a singer; but with some good songs, good playin', good production and just enough polish to make their best features shine. And while their style is reminiscent of another era, they are not overly nostalgic and ultimately belong right here in the '90s. (Dionysus Records, POB 1975, Burbank, CA 91507 818-953-4036)—Mick Mather

THE STEPPES:

Stewdio LP

This West Coast/Irish quartet plays psychedelic folk-rock with conviction, sincerity, innocence, and originality. Reference points include the Byrds, Incredible String Band, and even Space Oddity-era Bowie (in the vocals). Lean, straight-ahead rockers and ballads complement each other well, unified by an expansive production emphasizing tapestries of multitracked guitar, crisp, Ringo-style percussion, and Sgt. Pepper-ish use of strings and horns (no, this doesn't sound like ELO or Tears for Fears). The Steppes handle everything with a light touch, and this disc makes provocative late night listening. (Vox Records, POB 7112, Burbank, CA 91510)—Michael Draine

THE UNTOLD FABLES:

Aesop's Apocalypse LP

On this posthumous release the Fables offer a fairly creditable tour of garageland, with a particular reverence for the Chocolate Watchband in ample evidence. Vocalist Paul Cary's big-mouth rants approach those of Midwestern suburban honkies he venerates, while Jon Niederbach's supple, responsive guitarwork would sound hot even without all the fuzz. All originals, though you'd never know it. All things considered, one would have to be a pretty dedicated fan of the '60s garage revival to groove on another sixties retread LP, even as competent a one as this. (Dionysus Records, POB 1975, Burbank, CA 91507 818-953-4036)—Michael Draine

THINKING FELLERS UNION

282: Tangle LP

This LP doesn't disappoint for a second; it's one of the best rock slabs to come out so far in 1990. Thinking Fellers do an art/pop/trash thing familiar to those who hover around the SF/NYC/Austin noiz axis, namely Ed Hall, Hellcows, Tragic Mulatto, and Housecoat Project, among others. Fellers can jangle without sucking, swing on "Sister Hell" (which by itself would justify the purchase of this LP), rock out the low-end bass-whomp, and even drone and pound as if trying to teach an old Stickdog new tricks. Speaking of Iowa, one Feller happens to be the creative force behind Horny Genius. How's that for fancy slicing? An indie rock classic, to be sure. (Thwart Productions, POB 2827, Oakland, CA 94609)—Manny Theiner

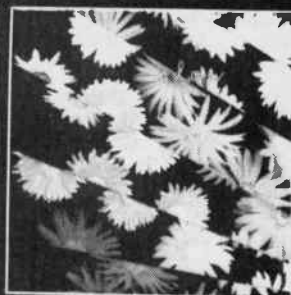
TURNER, SCOTT:

Boro Boy C

Bright catchy melodies and crisp clean sound. Scott Turner delivers his songs in a Byrds-esque style that recalls the finer moments of 1960's style pop music. Turner is the one-man band for this outing, writing, recording all the material, with some help on mandolin from bluegrass picker Rob Rubin. If there's anything lacking on this recording it's some sparks of improvisation, some fire

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that could have been added by a live band. As it is the stand-out cuts are the more sparse and less planned sounding tunes. Most of the songs are about life, honest and straightforward. (Scott Turner, Music Central Studio, Wellsboro, PA 16901)—Kevin Slick

VARIANT CAUSE:

Roller Coaster Coronation C

Eclectic power-pop with much-better-than-average songwriting and influenced by lots and lots of different FM-rock bands. I noticed echoes of Deep Purple, Judas Priest, Queen and Cheap Trick all in one song. Hook-filled lyrics zip by, filled with humor, irony, whimsy, and such like. Ready-for-FM-Radio arrangements make for an enjoyable romp through a dozen really fun pop tunes, altho' much of the arrangements are slightly more clever than most of the MTV regulars, altho' that's not sayin' much. Generally, the songs are written from the point of view of Just A Regular Guy trying to cope with his world and his environment, while dealing with troubling relationships and everyday problems. Usually, no solutions are offered for his troubles, altho' Variant Cause are more than sympathetic to his plight. Tight, professional arrangements on this tape suggests the band is probably great live, or at least know how to "fake it" in the studio. Either way, the arrangements are one of this band's strong points - they know how to cleverly create a really enjoyable pop song, each tune augmented by just the right instrumental and vocal touches. (KDT Records, POB 85781, Seattle, WA 98145)—Dan Fiorretti

VARIOUS: *Brain Food LP*

An amusing collection of New York area bands. On side one we get to hear some retro 70's Punk (The Parasites, Sticks 'n Stones) some Misfits type horror punk (The Undead) and a guy singing sorta-like Johnny Rotten (STAU), as well as some other excellent up-tempo punk tracks (Mr. Pickle, XXY...). It's all very catchy. Siezure and Red Herring check in too, along with New Rose. Side 2 is a bit more varied. You get a loud gloomy semi-psychedelic track from Mescal Rising which is pristine and echo-laden and a pseudo-arabic "That Dream" from Piece of Wood which changes into something different altogether and two machine-like driving tracks from Twisted World View and Beg For Eden. Fans of The Dream Smashes can hear them induce headaches (Age of Miracles). So here's something for the collector. (Dead Issue Records, POB 1645, Staten Island, NY 10314)—Mark Casner

VARIOUS ARTISTS:

Like a Girl (I Want To Keep You Coming) LP

John Giorno (and his Band) team up with David Byrne, Live Skull, New Order, William Burroughs, PMS, Karen Finley, Henry

Rollins Band and Debbie Harry to deliver 9 tracks addressing the modern condition. It's a curious juxtaposition of statements with Henry Rollins singing "I am because I am Hard", Debbie Harry singing in Haitian, William Burroughs offering 8 minutes of common sense in "Just Say No to Drug Hysteria" and David Byrne combining music concrete and North American folk music influences on the environmentally sensitive "Song for the Trees". Live Skull and PMS sizzle in metallic splendor although New Order's live version of "Sister Ray" pales by comparison to the earlier versions by Lou Reed and Joy Division. John Giorno Band delivers hard rock without lame lyrics on "It's A Mistake To Think You're Special". There are few treatises or theses that can as clearly describe the madness around us as Karen Finley's "Party Animal". In machine gun prose Finley addresses head-on the convenience age in a way that leaves the listener with a deep catharsis of belly laughs. If you're tired of banal lyrics that have little to do with the world around you and bored with the endless ooze of nostalgia pouring from your radio — Like a Girl (I Want You to Keep Coming) will provide re-occurring relief. (Rough Trade, 326 6th St, San Francisco, CA 94103 415-621-4307 800-272-8170)—Darrell Jonsson

VARIOUS ARTISTS:

Here Ain't The Sonics! LP

Burning, fitting tributes to the Sonic's, one of Seattle's first noteworthy rock bands, by Girl Trouble, Mono Men, Nomads, Original Sins, Young Fresh Fellows, Surf Trio, Game for Vultures, Kings of Rock, Mojo Nixon & Skid Roper, Marshmallow Overcoat, Cynics, Screaming Trees, Three Headcoats, Fallouts, and Pippi Eats Cherries (femmes doing a raunchy "Dirty Old Man"). Fifteen tracks in all, skillfully rendering Sonics classics with verve and aplomb; hell, I like this record better than a real Sonics record, and I guess that's some kind of heresy. Sonics vet Buck Ormsby on liner notes, talkin' 'bout that edge that was instrumental in the group's sound, which helped revolutionize early '60s rock, then got temporarily buried by the British Invasion, then resurfaced and flowered in full with the original "punk" rock which reverberated garages throughout the land. Tasty package! Can't help but recommend. (Estrus, POB 2125, Bellingham, WA 98227)—Jack Jordan

VARIOUS ARTISTS:

Power in the House C

A region on the brink of becoming another third world nuclear dumpsite suffers drought and socio-political uncertainty. Combined with this epidemics of crack and AIDS pour in from the East and West. Modern corporate offices replace the durable and beautifully crafted buildings from an earlier colonial period. There is a sense of reversible gloom to this eclectic compilation of Nebraska and Iowa based artists. Living next to missile si-

los, it is no wonder they sing tunes like "Planet Jumper" and the rollicking R&B based "Beam Me Up". It is no surprise they also feel at home with artful journeys into minimal electronic music, Post-NASA folk-rock, cello solos, and Stockhausen influenced music concrete science fiction mini-epics. There isn't anything they haven't heard in Nebraska or Iowa, where no radio frequency remains unscanned and artists who dare "presume the revolution will be televised" are working hard. (Homer Records Collaborative Arts Project, 1114 Howard, Omaha, NE 68102)—Darrell Jonsson

WE ARE GOING TO EAT YOU: *Everywhen LP*

It's almost as if someone took all those lovely pop melodies that seem to stick in your head—even though you swear you can't stand pop music—and ignited them with an honest, mature rock sound. Not an easy task, but We Are Going To Eat You has done something very close to that. Their background seems to be from the mid-80's punk groups in England, but I detect at least a familiarity with Anglo-Folk. Vocalist Julie Sorrel could sound very much at home on a traditional folk ballad and she displays that range of emotion on this album amid the fiery, sometimes furious sounds around her. If this is the future of pop music then there is cause for celebration. (TVT, 59 W 19th St # 5B, N.Y.C., NY 10011)—Kevin Slick

WILD STRAWBERRIES:

Resistenza LP

Danceable pop/funk from this Italian unit. The record comes dedicated to D. Boon and while not sounding like the Minutemen, funk-tinged rock is a common interest and point of reference. We start off with a sharp little rhythm section of drums, bass, percussion and guitar. Add saxophones and occasionally trumpet and this band could be at home in Detroit circa 1970. The guitar sound is simple, straight amplification and is very clean and clear, with guitarist George Koulermos concentrating on tight, funky chord work. Wild Strawberries' sound alternates between the above mentioned, funk flavored rock and an unusually enjoyable mixture of calypso and lounge jazz. Being based in Bologna, Italy these folks worry about their proximity to the middle east, east/west tension and social and political corruption in their own country. All this and buttheaded, picture seeking tourists find their way into the Strawberries lyrics. Most of this is pretty catchy stuff. Danceable AND valid musically. A music that's more from the street and the heart than from the cool style mills. (Hur-lator Music, 35-64 80th St., #3-H, Jackson Heights, NY, 11372)—Bryan Sale

WILLIAMS, BETH: *Elephants and Angels C*

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ROCK

group of energetic, and sympathetic musicians. The result is this recording, a rare gem. Williams' music resists classification, although it comes from the singer-songwriter traditions of the 1970s. What you have here is a series of insightful, melodic songs translated through a variety of sounds, moods and instrumentations. If you appreciate an album that gives you something other than twelve songs sounding the same you'll love this. Credit must be given to Brad Jones, producer for the tasteful settings given each cut—from a simple mandolin to a crashing band that sends the song screaming out of the speakers in a defiant roar. Most of the sounds would fall into the broad category of new-folk-rock. You might compare this to Suzanne Vega in her better moments, or perhaps a touch of Rickey Lee Jones' more inventive material. For the moment Beth Williams is an independent artist recording her own material and working with some very talented and experimental friends. (Beth Williams, POB 24445, Nashville, TN 37202)—Kevin Slick

YEASTIE GIRLZ:

Ovary Action EP

So maybe you like rap but are tired of the endless male bravado that accompanies the era's most crucial genre. Well here is the perfect antidote for your record collection—ten vibrant raps by Cammie, Kate and Jane. These ladies put it all on the line with songs like "Fuck Yerself" (in praise of female masturbation), "You Suck" (a beckoning for more cunning-linguists) and "Talking Shit". The Yeastie Girls spare no anatomical details addressing more general social issues in songs like "FCC Rap", "Sperm Brain" and "Sue Your Friends." I think my favorite on the EP is "Put a Lid On It" which addresses the issue of safe sex in direct but prosaic terms. "Girl" groups in the past have mostly depended on innuendos and metaphors to get their message heard. To say the least its refreshing to hear the Yeastie Girls let it all out by saying things like "I'm getting all excited and you're ready to erupt. So whip it out baby and cover it up!". The florid artwork on the inner sleeve (credited to "Liberating Masturbation" by Betty Dodson) makes the Ovary Action EP a holistic multimedia statement about gender. It's a shame this record isn't getting any airplay in the land of the free where people can't broadcast the F-word, the S-word, the D-word, or the C-word etc.. Perhaps you can help resolve the situation by buying a copy of this vital statement and playing it loud with the windows open. (Lookout!, POB 1000, Laytonville, CA 95454)—Darrell Jonsson

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